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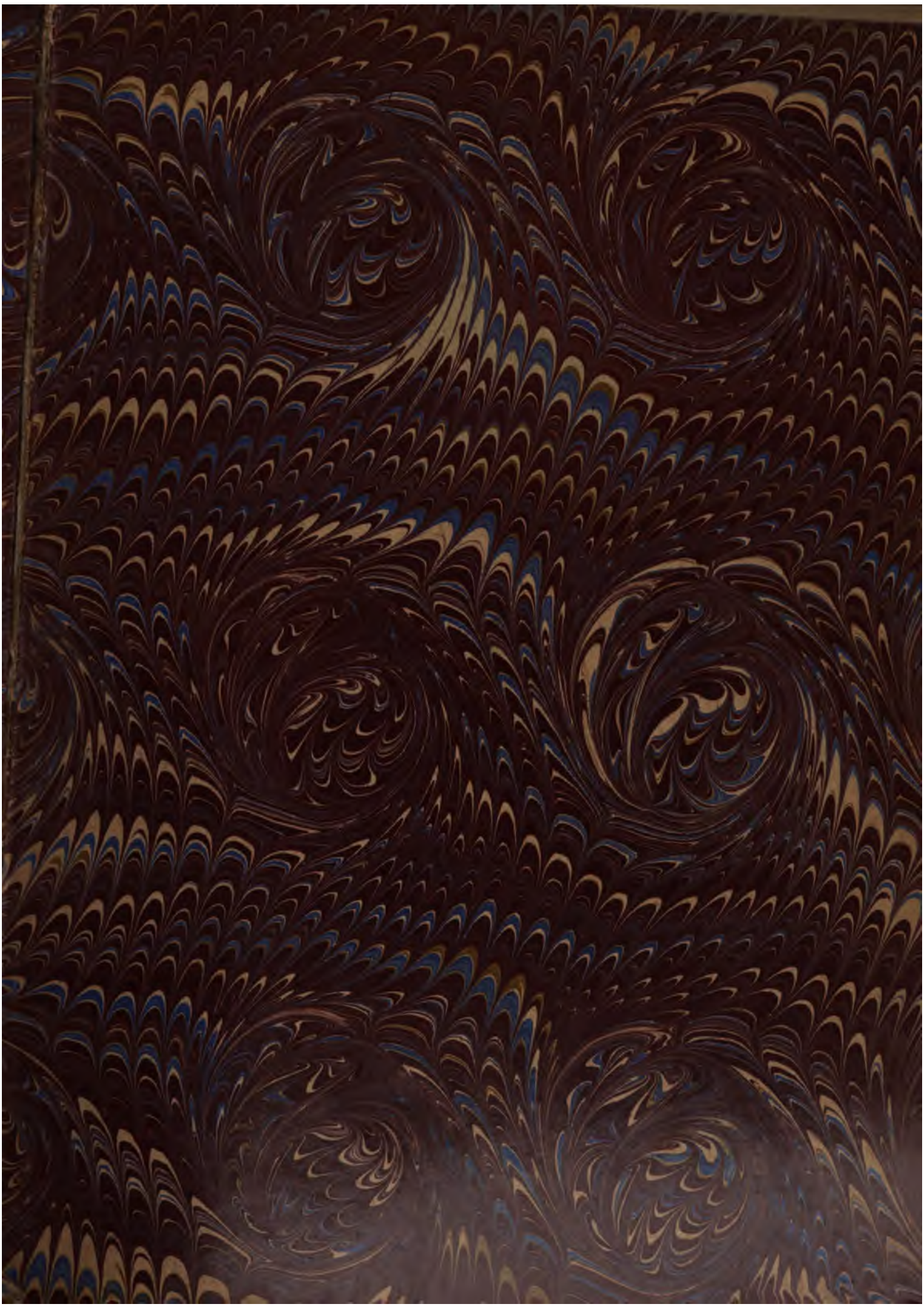

A CATALOGUE

OF

FIFTEEN HUNDRED BOOKS

REMARKABLE FOR

THE BEAUTY OR THE AGE

OF THEIR

BINDINGS

OR

AS BEARING INDICATIONS OF FORMER OWNERSHIP

BY

GREAT BOOK-COLLECTORS

AND

FAMOUS HISTORICAL PERSONAGES.

LONDON:
BERNARD QUARITCH, 15 PICCADILLY.
1889.

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REFERENCE BOOK
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Preface.

THE subject of Bookbinding is one which should be of high interest to the lovers and the makers of books. Supercilious persons may deride as mere vanity the jerkin of gilt leather in which the binder delights, and may prefer beauty in a naked state; but binding is like the saving grace of faith. Without binding, there can be no salvation: it confers mundane immortality on bad and good books alike, preserving the latter for our enjoyment and the former for our—instruction. For the want of binding, myriads of authors have perished, leaving a great many deplorable gaps in the literary history of the past.

This is the utilitarian side of the topic; it has also an æsthetic one. Binding offers a field for the display of decorative art which has not always been neglected, and the eye is as much gratified by dainty and delicate patterns on the outside of books, as by the display of taste in furniture, tapestry, hangings, urns, screens, vases.

There is besides a sentimental aspect in the cult of old bookbindings. The same feeling which formerly prompted veneration for bits of the True Cross, for the relics of saints and martyrs, the pollex of St. Sebastian or the coxa of St. Margaret, inspires the modern book-lover with reverence for the volumes, whether well or ill bound, which are stamped with the emblems of his nobler predecessors. We have heard of the enthusiast who took to bed with him a newly acquired tome to which the quiver and crescents of Diane de Poitiers lent a vicarious fascination.

The ensuing catalogue is devoted to the service of the Holy Church of Bibliophily, according to the three various Uses above specified. If the works of modern art predominate in the collection, there is little cause for grumbling. The names of Trautz and Bedford, Padeloup and Roger Payne, of Lortic, Chambolle-Duru, and Marius-Michel, are in themselves sufficient guarantee that the volumes which bear them are emphatically "fine books," which will some day become venerable as "old books."

The reading public is almost wholly ignorant of what is meant by "bookbinding." It is one of the industrial arts, capable of high and splendid cultivation, and absolutely indispensable for the preservation of the literary monuments of former ages. Most men who have handled and used books are aware of the necessity of such a mode of protecting them; but, ordinarily, the work of the binder is not supposed to be anything more elegant or enduring than the mere

temporary covering bestowed by the publisher upon his printed wares. Yet it has been for many centuries the delight of book-lovers to array their cherished volumes in gold and scarlet, and to embellish them with gems, enamels, and ivory carvings, or with decorative designs of such high merit that even the most stupid inheritor of a library would preserve its rough diamonds for the sake of their settings.

A history of Bookbinding would be a desirable addition to the literature of bibliography, but none worthy of the name has yet been written. Arnott's little work is not uninteresting but is absurdly pretentious in its scope; and his account of the bindings used in the classical world of Greece and Rome is ridiculous. We know nothing positive or sufficient on the subject, and we have little to do with the rolls enclosed in cylindrical boxes which were used before the time of Christ everywhere, and which are still used by the Jews. Bookbinding, in the sense in which the word is now employed, may be said to have begun with the fifteenth century. Two kinds of bookbinding had been practised for nearly a thousand years previously. In their elements, they were practically identical with the modern art; but their exterior decoration constituted an essential difference. The "forwarding" portion of the work has been constantly the same from the beginning. The sheets were stitched together in order, leathern bands fixed transversely at intervals on the back with their ends hanging out for a few inches. These ends were laced into wooden boards which thus covered the sides of the book, and finally a wrapper of skin or leather was superimposed so as to hide the nakedness of the back and the exterior surface of the wood, its lappings turned over the edges of the boards, folded down inside and fastened with glue. So far, all binding has been alike at all times, the chief change since the fifteenth century being the substitution of carton or pasteboard for the wooden covers. In the earlier time, the more precious volumes, especially those of biblical or liturgical character, seldom required a leather covering. The upper wooden board was used as a ground for ornamentation with plates of metal bearing pictorial designs generally in relief, set off with gems and enamelled surfaces, and frequently decorated with an ivory carving of the crucifixion or some other sacred subject, inlaid in the centre. Examples of this kind are now very rare, the intrinsic value of the exterior rendering it liable at all times to become the prey of æsthetic burglars, or to undergo translation (with modification) from one book to another till it disappeared utterly. The plain leather covering upon other books began, in the twelfth century, to be considered appropriate for decorative treatment of a different kind. This was the impression of ornamental designs from plates engraved for the purpose, in blind tooling or *à fers froids*, as we now call it. The decorative motifs of the outside can always be considered as in some degree akin to the methods of ornament used by the calligraphers or illuminators on the pages within; but there have been at all times recurrent traces of derivation from an Oriental source. The early excellence of English work may perhaps be traced through Anjou to Toledo, just as Italian work of the thirteenth to the fifteenth century betrays the influence of Saracenic and Byzantine models passing through the Levant to Venice and through Tunis and Palermo to Naples. France and Germany had their share of this foreign

infusion, and the Crusades no doubt helped to mould the destinies of bookbinding as of so many loftier things.

Towards 1475 the Saracenic patterns on Venetian books began to be sprinkled with gold dots, a charming innovation, which sealed the fate of blind-tooling, and at the same moment engendered the true Art of decorative Bookbinding which we have here to deal with. (Blind-tooling died slowly, however, and was practised in Germany with great elaboration and success even down to the beginning of the last century.) Stamped bindings, such as the blind-tooled work which flourished from 1200 to 1600, and commercial gilt bindings of the sixteenth and seventeenth centuries, belong undoubtedly to the genus of decorative bookbinding, but their mechanical qualities exclude them from the artistic species now in view, in which the craftsman worked with a free hand and with a distinct application of skill to every individual volume. Whatever was artistic in the decorative designs on stamped bindings was due to the engraver, not to the bookbinder. The same may be said of all modern publishers' bindings, whether done in cloth or in leather, and these likewise are excluded from our consideration. Individuality of character in the method and decoration of bookbinding is the one thing to be desiderated, for it demands knowledge and taste with the labour of skilled hands.

It may be said that Trautz-Bauzonnet and his fellows in France, Bedford and his fellows in England, have bound and decorated their books with a frequent repetition of the same style of ornament; each volume, nevertheless, was the object of a new effort, no stamps were used to multiply a single design, and the decorative details were in every instance worked out with distinct solicitude. Among their tools, they possessed some which enabled them to reproduce *ad infinitum* certain minute portions of the pattern needing repetition, and, so far, they were, from the utilitarian point of view, superior to the masters of the sixteenth century who cultivated their powers by resorting to more difficult means. To explain this, it may be said that the genuine artists among the binders of the sixteenth century used no other tools than those which enabled them to mark points, short straight lines, and slight curves. With such insignificant aids, they produced ornamental patterns which have never been surpassed in beauty and ingenuity. It is a pity that we are left in utter ignorance of the names of the men who performed high artistic work of that kind, while every little binder of to-day, no matter how moderate his pretension, takes good care that he shall not be forgotten.

It is quite certain that the art of decorative bookbinding was developed, if not hatched, in the house of Aldus Manutius at Venice between 1510 and 1520. During the last ten years of the fifteenth century books had been bound, throughout at least the north of Italy, the ornamentation on which resembled a square frame of gilt metal work impressed by a stamp. The books printed by Aldus, when bound in his own atelier, between 1495 and 1502 or 1503, are all of that kind. Soon after that date his presses became so active that he must have found it necessary to increase and improve his binding-business. A new style of decoration supervened;

plain gold parallel fillets with small fanciful ornaments at the angles began to make their appearance, and the volumes thus finished display a close resemblance to the plainer bindings of all later times. This style was retained in many examples of Venetian work down to 1550, but in the meanwhile the school which produced geometrical ornament had arisen. (It is not inappropriate to mention here that the famous or infamous Pietro Aretino, for whom the Biringuccio described on p. 13 seems to have been bound in the days of his greatness, had been himself a bookbinder at Perugia, about 1510-15.)

Aldus Manutius the elder died in 1515, after having printed about a hundred and seventy distinct works, all of intrinsic value, and many of them first editions. He made acquaintance in 1512 with Jean Grolier, the French treasurer of the Milanese, then and for some time after, a conquest of the French monarchy. In the Academy (or scholars' club) founded by Aldus, Grolier met with Bembo, Maioli, and other men whose names are now recorded as great book-collectors. For want of all positive information on the subject, we can only presume (but it is highly probable) that a finer style of ornamental binding was suggested at those meetings, and that Aldus carried out, with the help of Venetian and Greek workmen, designs similar to those which had been admired on Oriental books by his French friend. The result was the creation of those elaborate geometrical patterns displaying a scheme of complicated but elegant interlacements. We know of Grolier's fondness for strong white paper, for large margins, and for fine print: it is recorded in his own letters. It is therefore in nowise unlikely that he also desired and suggested this exquisite mode of decorating his books. He remained during the rest of his life the benefactor and friend of the Manuzio family and the Aldine press, frequently assisting them with large sums of money. After 1530 his career as treasurer of the Milanese ended, but in 1534 he returned again to Italy as ambassador to the Pope for a short time.

Most of Grolier's books (over four thousand in number) were bound for him from the sheets, but some of them reached his hands already so well bound, that he merely caused the usual inscription to be added on the sides. These fall into one category; a second is formed by those expressly bound for him in Venice; and a third comprises the examples of binding done for him in France probably between 1540 and 1556. Those of the last kind are really the most beautiful specimens of Grolieresque work, the designs being more free and flowing, the lines not double but single, and their graceful interlacement diversified by fleurons and small *azuré* ornaments effectively interspersed. He did not, however, abandon the older geometrical style, with its masses of thick black parallel involutions outlined in gold; for we find books of his, equally late in date with examples of the French kind, decorated in the Italian manner. Whether he had them done in Italy, or at Lyons or Paris, we have no means of knowing. But the complete identity of treatment between those and the work contemporaneously done at Venice for Maioli, makes it probable that all the more luxuriously embellished volumes were still bound for him in Venice down to the end. The identity of

treatment just mentioned refers chiefly to design: as for the enrichment of the pattern with colour and gilding, Maioli's books were decidedly more florid than Grolier's.

Venice thus claims priority and pre-eminence over other seats of culture with regard to decorative bookbinding. It is not to be supposed, however, that Rome, Florence, and Ferrara, neglected the new and brilliant art. Magnificent work, similar in character to the productions of the Aldine atelier, was done for Leo X, Clement VII, and other members of the Medici family. The earlier examples were plain in style, like those of the Aldine period between 1495 and 1515, but those which followed the geometrical manner of 1520 to 1530 offered a display of gorgeous magnificence rather than refinement of taste. The geometrical pattern was half hidden under the superincumbent waste of gold, which sometimes completely covered the sides and back, giving them the aspect of plates of metal, and sometimes the interstices between the coloured lines of the design were choked with masses of gold dots. These gaudy splendours led to a rapid decay of taste in Italy at a time (1550-70) when Paris was producing the loveliest and finest examples of decorative bookbinding. The contrast between such glittering vanities and the plain bindings bedecked with nothing more than a stamped gold border of the elder style for the framework, and a chaste cameo or medallion ornament in the centre, which were not infrequent at Venice between 1520 and 1550, is very great indeed. To the latter kind (which might have been mentioned before the Venetian Grolieresque since it was contemporary with that development) belong several volumes on which the central circular ornament is extremely beautiful, but which we must dismiss, as the exquisite charm of the cameo was not due to the actual binder. Amongst them, but hardly equal to the earlier examples, are the books of the Canevari library. Most of these seem to have been bound in Venice between 1540 and 1560, and cannot therefore have been done for Demetrio Canevari, the only known personage of the name, who was born in 1559, and who seems nevertheless to have had them in his library in the early years of the seventeenth century at Rome. He may have inherited them from a relative, but who that relative was we cannot tell, nor do we know if the name Mecenate hinted in Libri's *Monuments* alludes to a distinct personage or is a mere epithet bestowed upon Demetrio.

To return to Grolier. He was not only (as we suspect) the actual creator of the school of binding known by his name, but he was also the cause of its sudden and rapid development in France and elsewhere. His books aroused the enthusiasm of the court of Francis I. Some volumes were bound (after 1540) for that king in a gorgeous and splendid style, rich in gilding and colour, which contrast strongly with the earlier work done for him by Etienne Roffet. The Dauphin (Henri II) and several grands seigneurs caught the pleasing contagion, and Paris gave birth to a number of grand examples of the kind. Henri II came to the throne, and between 1550 and 1558 several volumes bound for him and his beautiful mistress, Diane de Poitiers, exhibit the highest perfection of achievement in the Italo-Grolieresque style, individualized by the introduction of the chaste symbols of the Huntress-Queen, and the mottoes and devices of the lady and her royal lover. Count Mansfeld,

prisoner of war in France during five years of that period, caused some books of almost equal merit to be done for him in Paris, and even Caterina dei Medici diversified the ordinary elegance of her library with specimens of similar character. Good imitations were produced in Ghent and Antwerp, and adaptations of much superior quality made their appearance at the court of Edward VI in London. The young English king, and a few of the men around him, had books bound for them in the Italo-Grolieresque fashion with great success, but the art died out in a few years, after having enriched the royal library, that of William Cecil (Lord Burleigh), and that of (Sir) Thomas Wotton with some charming specimens of decorative binding. The exquisite Franco-Grolieresque, really superior as it is to the best work of the Italo-Grolieresque type, took no hold of English taste; I have only seen a single English specimen of it in a copy of the quarto Bishops' Bible of 1569, bound for Archbishop Parker in that year, at a time when the English Grolieresque school (1548-1560) had already died out.

It is generally supposed, and apparently with justice, that the Franco-Grolieresque style is due in some measure to designs from the hand of Geoffroy Tory. Grolier was one of his patrons, and did certainly make some use of his artistic powers, but to what extent we know not. A fact indicating this is recorded by Tory himself in the *Champ-Fleury*, but it refers apparently to a date before 1523. Whensoever it may have been, we cannot place the earliest appearance of Franco-Grolieresque on Grolier's books before 1540. The manner was not adopted by other book-collectors till about 1555, when we find it used for some of the Henri II volumes, and it was only from 1560 to 1575 that it passed into general vogue in Paris. With it came the use of rich olive and green morocco, more solid and substantial than the brown calf and thin smooth brown morocco which had previously been employed for most books. From 1560 onwards the material substance improved and took variety. We find citron, blue, olive, and red morocco book-covers, coloured in grain; the earlier brown, yellow, and white leathers having only been coloured (when different from their natural tints) by the brush of the binder.

It has been said above, and it may now be repeated, that the best specimens of the work done for Henri II and his mistress, were, both in design and execution, the finest instances of decorative art applied to bookbinding which this craft has yet known. The King was a magnificent prince belonging to a family distinguished by its love for art and beauty; the lady (in her own person an example of both endowments) was quite equal in natural and cultivated taste to the monarch who had made her Dame de Vertus and Duchesse de Valentinois. She survived him seven years, and continued to add to her library at Anet books bound in the same fashion as before. It is true that some of them are not equal in splendour to their precursors—a royal purse was no longer at her disposal, and it is probable that her enforced retirement from the court deprived her of the services of her best artists. There is less grace in the later volumes; they are stiffer, harder and more Gothic than those of her palmy days. But as the same charge may

be made against the books which were bound for Charles IX and for Catherine dei Medici (at that time) we must conclude that the great master of the art had fled from Paris or was dead. Some persons have supposed that he was a Lyonese Huguenot, forewarned of the danger which culminated on St. Bartlemy's day in 1574; and thus accounted for the utter disappearance about 1570 of the grand decorative style which had been flourishing since 1550.

Contemporaneously with the magnificent creations of Henri II's unknown binder, a new school of decoration had arisen in Venice and Lyons. The effect of the hand-work was emulated by means of stamps bearing designs of high artistic order, but only used in a commercial way to save the labour and cost of hand-work. Sometimes an inner space was left free on the sides to be filled up by the individual taste of the binder, but this was rarely the case. The binders in most countries adopted this practice eagerly, and it led naturally to the nearly complete extinction of artistic bookbinding. It was the favourite style of English work from 1565 to 1620, being introduced by Archbishop Parker, and serving as the immediate successor of the Italo-Grolieresque of the days of Edward and Mary. (It is this fact which renders so singular the appearance of an English Franco-Grolieresque binding in 1569 such as that alluded to in a preceding paragraph.)

A family of bookbinders named Eve succeeded to the throne vacated by Henri II's Huguenot binder. They produced some very elegant work, work which is indeed preferred by some people to that of Grolier's and Henri II's books. The principal sort is that with geometrical decoration of the Grolier kind but of wholly distinct species. The difference may thus be explained. If we cut off any portion of the design upon the Grolier or Henri II books, it is visibly defective and yields no complete gratification unless we try to supply the missing part from imagination. On the contrary, with the Eve bindings we may truncate any portion of the pattern, above, below, or on either side, and still there will remain a design sufficiently perfect in itself. The sense of completeness and unity is missing when we look at the charming designs of Nicolas or Clovis Eve, but we cannot for all that deny them the merit of grace and beauty—not the serene perfection of a classic Goddess, but the grace and beauty of a pretty Parisienne. The forms are all geometrical and in compartments formed by parallel lines of gold (the compartments not filled in), but they are on a small scale, allowing of indefinite extension and repetition. Nicolas Eve's earliest essays seem to have been made for Diane de Poitiers about 1565, and we next find him at work for Charles IX in 1569. Within a very few years he (or his son Clovis) grew dissatisfied with the bareness of the interspaces on his covers, and he began to throw in here and there small fanciful ornaments, which have received the odd name of fanfares (for a reason too well known to be repeated here). Next he brought in detached wreaths and palm-branches, sometimes making centre-pieces, in which the wreath and palm-branch entwine to form a round or oval space for the insertion of armorial bearings. Next he interspersed gold dots and *culots*, and sometimes he bound volumes on which the geometrical pattern was entirely

omitted, and nothing seen but the wreaths and palm-branches which had been subsidiary on the earlier designs. Clovis Eve was perhaps the binder who worked for Marguerite de Valois, and executed the patterns of which, as we may readily judge, she was the inventor. Small wreaths and palm-branches in great number are repeated all over the sides of the volume, leaving little spaces which are filled in with daisies and other flowers. The Valois escutcheon forms a centre-piece. This kind of binding, executed in red, citron, or olive morocco, looks very charming, and is full of fascination for modern collectors. It is impossible, however, to ascertain without doubt that it is by the hand of Clovis Eve; and the same may be said of the rather plain but elegant moroccos of De Thou's library. There is no ornamentation but simple fillets with the owner's arms in the centre upon the books of his collection; but the style is bold, sober, and imposing, like that of Bedford in modern England. The excellence of the work, the fineness and colour of the morocco, the carefulness of the "forwarding," and the chronological coincidence, are the chief reasons which induce us to think that Nicolas and Clovis Eve bound the volumes of the grand Thuanus library, beyond the fact that a few, a very few, books are known, more elaborately ornamented in the unmistakable Eve style, and bearing De Thou's arms.

At the period to which we have arrived,—the early years of the seventeenth century,—a still plainer sort of binding is found in France contemporary with the more artistic kinds already mentioned. The back and sides of a book exhibit nothing but simple gold fillets as a frame-work. In England also it exists contemporaneously with the stamped Veneto-Lugdunese work; and it is likewise found in Flanders, Germany, and Italy. The more pretentious and costly bindings in Italy at this time were remarkable chiefly for a tasteless excess in gilding, and for a quantity of ornate details without any leading motif. There has been no improvement in Italian work since then. In Germany, several attempts had been made to reproduce the Grolieresque and the Eve styles of decorative binding, but with indifferent success. The usual mode was that of the old stamped work, in blind-tooling, upon volumes well and soundly compacted. France, Flanders, and England had begun to abandon that method towards 1530, but it still progressed in Germany, and the designs impressed upon the leather or hogskin were frequently of remarkable elegance, combining small medallion figures and a rich profuseness of fine arabesque decoration. The taste of Count Mansfeld, and the Spanish rule in the Low Countries, had influenced bookbinding so far as to give rise to many ambitious and excellent attempts to rival French models, but as a rule Flemish and Dutch work resembled the style of contemporary English binding more than any other. In the reigns of James I and Charles I some essays were made here in the direction of the Eve style, but with poor results; more success was achieved in imitation of the royal bindings of Louis XIII. These royal bindings were "forwarded" with care and clothed in rich morocco, in the style of De Thou's books, but the external decoration was effected by nothing more artistic than a multiplication of fleurs-de-lis in gold all over the sides and back. The only merit of the French work is its

regularity; the English copies were not equally excellent in that respect, but at least there was somewhat more variety in the combination of roses and thistles with the fleurs-de-lis.

About 1625 a new binder—known, or unknown, as Le Gascon—arose in Paris, who worked for a time on the same lines as Clovis Eve. In fact, it would seem as though he had been himself a workman in that house, and continued its traditions after he had left it. The geometrical patterns were retained but the spaces were filled in here and there with pretty curving ornaments formed by extremely minute gold dots (pointillé is the technical name). The pointillé ceased by-and-by to be a mere accessory; it took the principal place and wandered in dazzling brilliancy all over the sides and backs of Le Gascon's bindings, leaving uncovered on the red morocco only just so much blank space as corresponded to the outlined patterns of the Eve kind. The broad effect became that of a geometrical design in rosy relief upon the surface of ground covered with innumerable gold dots; but when the pointillé is examined closely, its exquisitely fine convolutions are seen to form a tracery of the most dainty arabesque details. This sort of work, unexampled before, placed Le Gascon among the great inventive masters of his art. The pointillé decoration was, however, too costly and laborious to be long-lived. It died out about 1660 in France (Le Gascon himself disappears soon after 1650); that is, in its genuine entirety. A modification of its character had already been in use for some time and still survived; in which the gold dots alternated with lines of gold produced by a pressure of a single tool in one effort, while the dots required each a distinct operation of the skilled free hand. By degrees the pointillé diminished, and the fine curved lines increased in number; larger spaces were left untouched upon the leather, and about 1670 we find the last great school of French binding at work in Boyer's house. Boyet or Boyer was the name of a family which survived and bound books down to 1730. The characteristic style of these bindings was the enclosure of the sides and back with plain gold fillets in the De Thou or Bourbon style, which had lasted on since 1580, and the ornamentation of the angles and edges only. This ornamentation was derived from the Gasconesque mixture of lines and dots forming small arabesque curves like embroidery at the corners, and running along the edges in straight lines like small fringes of lace. Carefully worked in gold upon rich red moroccos, this style of decoration was very elegant, while its limitation to angles and edges made it less expensive and less laborious than some of the older kinds. It easily assumed pre-eminence, and banished all rivals from the field, which it has ever since maintained; the Boyer bindings being the prototypes of nearly all modern French and English work.

In England, the favourite Veneto-Lyonese style introduced by Archbishop Parker about 1570, gave way towards 1630 to a new fashion which became thoroughly and characteristically English although it was immediately derived from an imitation of the plain De Thou and Bourbon work. The books were generally bound in blue morocco, ornamented soberly with straight lines or fillets forming panels on the back and sides, occasionally ornaments at the centre and corners,

and slight edgings like points of lace along the bordering lines. All the better books of this class, in which we must place the bindings done by Nicholas Ferrar and his family at Little Gidding about 1630-40, those of Hugh Hutchinson in London about 1650-70, and those which were bound at Cambridge and Oxford during the same period—wear an air of infinite respectability, not devoid of elegance. There was occasionally an effort to produce some gayer-looking volumes at Cambridge and Oxford, and as for the Little Gidding books, their sober outsides were frequently hidden beneath a mass of embroidery superimposed by the ladies of Ferrar's family; this embroidered work being what is usually known as Little Gidding binding. Some splendid imitations of Le Gascon were achieved in London between 1660 and 1720, but they were only occasional and erratic, the ordinary English binding of the time being remarkably dull and plain. Similar Le Gasconesque decoration was attempted in Holland and Italy between 1660 and 1700, the most successful imitator being Magnus of Amsterdam, who bound for the Elzevirs, but even his work is not superior to some of the English specimens, which are brilliant and rich to excess. In Queen Anne's time, English binders were accustomed to produce copies of Boyer, but some occasional examples are found of magnificent work in mosaic, with inlays of variegated leather, the patterns on which usually belong to the Eve style of decoration, but also exhibit a tendency towards the forms which Roger Payne afterwards cultivated.

In France, Boyer, who bound for Colbert and Louis XIV, began about 1690 the occasional practice of *doubling* the covers of some of the costlier books with morocco linings, no less carefully decorated than the exteriors. This was a splendid innovation which at once endeared itself to French taste and has remained a favourite method of displaying the luxuriant fancies of the Paris *doreurs*. The chief difficulty has been to find suitable paper to face the rich *doublure*. Both the doublé and the ordinary style of Boyer's binding were imitated by Antoine Du Seuil (1700-1730), whose merit was to have added a little touch of pointillé here and there, and a few gayer curves and *culots*, so as to lighten to some degree the decorous grandeur of Boyer's style. Next came Antoine Padeloup as a master of the art, who also continued the Boyer tradition, but whose modifications of the ornamental details have been adopted by all his successors, and remain in permanent use. His more ambitious essays at mosaic-decoration are wonderfully splendid, and are looked upon as "adorable" by modern French collectors, but they offend on the side of gorgeousness, like the similar efforts of Le Monnier, who perhaps worked for Padeloup. In any case, however, Padeloup was a man of striking and exceptional talent; superior not only to J. A. Derome, who was his rival and contemporary, but also to Derome le jeune, whose work was in its time the most highly prized of all French bindings, and even now enjoys a well-deserved repute. With the Revolution and the younger Derome's death, bookbinding suffered an eclipse in France: the contemporaries of Derome and his followers sank so low that the efforts of younger men to found another school of ornamentation were eagerly received. The morocco used by the new school was very poor,

the decorative methods chosen by Bozérian and Thouvenin soon fell out of vogue, the style of Simier was coarse and unattractive; and a reaction took place which turned the attention of the younger Simier and some of his contemporaries to the Boyer and Padeloup manner. A succession of binders from 1830 onwards, have produced books admirably bound, decorated for the most part in the Boyer style, with tools cut in imitation of those used by him, by Padeloup, and by Derome. Very few of the *motifs* are new, most of them are transferred from the finer volumes of the first half of the last century; but the exquisite regularity and propriety of the forms, the perfect taste of selection, and the faultless execution of the work are so remarkable in the productions of almost all modern French binders, that every one can be called an example of decorative binding. Formerly good and bad work might be produced simultaneously in one house, and the same is true even now of some English houses, but the names of Capé, Chambolle-Duru, Hardy-Mennil, Belz-Niedrée, Lortic, Trautz, Thibaron are in themselves sufficient guarantee of first-class bindings. The name of Cuzin is now added to those as a consummate master of his art, and no one is ignorant of the merits of Marius-Michel, father and son, who have worked as *doreurs* for several of those binders, and who have produced some books on their own account. The perfect skill of Marius-Michel in reproducing designs of the sixteenth and seventeenth centuries, with all the freshness, splendour, and regularity of nineteenth-century achievement, cannot be too highly praised. The only fault to be found with modern French binding is this, that the artists cultivate too slavishly the traditions of the past, that their eclecticism throws them in the way of absurd combination at times, and that they discourage all tendencies towards originality.

Elliot and Chapman, under the influence of Robert Harley, founded the Harleian style of binding about 1720. Its broad gold borders are rich and imposing, and are characteristically English, though somewhat heavy and dull in effect. The contemporary bindings done for Lord Sunderland were not of equal merit, being chiefly weak copies of French work. The best bindings done in England between 1740 and 1770 follow the methods of Elliot and Chapman; and great care was taken to secure good leather upon which to display the lavish gold borders. Many volumes were produced, in which a heavy and negligent method of decoration was redeemed by the rich colour of the blue or crimson morocco, and the pure brilliancy of the gold. Russia leather came into use about the middle of the century; and had acquired considerable favour as a covering for books at the time when Roger Payne began his career. The celebrity of this tipsy workman as a skilful binder is very great, greater than perhaps he deserves. He bound in morocco and calf, but his best work was done in russia, a leather which pleased him most, and on which he loved to display his acorns and leaves and little branches in what he called the English historical style. He was an excellent and enthusiastic workman, superior as an original designer, and in natural taste, to most of his English predecessors. Many books are attributed to him which he never bound, especially plain red moroccos with little ornament upon them. In the period of his conjunction with

Richard and Mrs. Wier, some of those plain moroccos issued from Payne's hands; others were done by the Wiers after their separation from him, and others came from Baumgarten's shop. Baumgarten, Benedict, Walther, Staggemeier, and Kalthoeber, were five Germans working in London about 1800, more or less in the style of Roger Payne. Kalthoeber's work was most generally appreciated, and deservedly. There is a certain over-largeness and lack of due proportion in his methods of ornamentation, but he achieved great success with his rosy-coloured moroccos and his brilliant gilding. Even now there are many persons who prefer a Kalthoeber to a Bedford, there is such a desperate and irritating solemnity in the style of the latter, as compared with the cheerful brightness of Kalthoeber. Charles Hering was a faithful follower of Roger Payne and produced some graceful work. Charles Lewis was a binder of the first order, elegant and classic in everything which he did, and very catholic in the choice of decoration; but there is a lack of vivacity in his style which is rather annoying. Mackenzie was a good plodding industrious binder of the old English manner; Charles Smith was an imitator of Lewis. Clarke's work before he joined Bedford was very elegant in the Lewis style, and he had the merit of being the first English modern binder who imitated Grolieresque patterns. In combination with Bedford he produced fine "library bindings." Bedford was undoubtedly the greatest English binder of our time, and he achieved admirable results by imitating early Venetian work with twisted or Saracenic ornamentation, as well as the later Veneto-Lyonese style as exhibited in English binding of Queen Elizabeth's time. His copies of modern French binders are less successful, and the eclecticism which formed his own regular manner was effectively utilized. But there is no lightness or brightness in any department of his work; the monotony of his brown, olive, and dull red morocco fatigues the eye. Riviere was somewhat similar; he displayed a wrong-headed elaborateness in the selection of many of his ornamental patterns, and a lack of propriety of which Bedford could never have been guilty. Zaehnsdorf is the man of the day. His achievements have not been many nor all successful, but he has the true instinct of appropriate variety, and he refuses to be fettered by the conventional traditions that have enslaved Bedford, Riviere, and all the modern Frenchmen. His father was a man of the old school; but he had in his service for some years a young Frenchman named Hagué, an artist of consummate skill and taste, who ought rather to have lived late in the sixteenth than in the second half of the nineteenth century. There is in England to-day a new school of impressionists, headed by Mr. Cobden Sanderson, an amateur binder, who has already produced some fine work in flat contradiction to the *précieuseté* of his theories.

BERNARD QUARITCH.

1889, *January* 1*st*.

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LONDON, *November*, 1888.

CATALOGUE

OF A

COLLECTION OF FINE AND CHOICE BOOKS

remarkable for the antiquity, or
beauty of their bindings;
or, as bearing
marks of the former ownership
of famous collectors and historical personages.

OFFERED BY

BERNARD QUARITCH, 15 PICCADILLY, W.

I. BOOKS ORNAMENTED WITH METAL-WORK,

or bound in peculiar material.

1 OFFICIA SORORUM ORDINIS BEATI AUGUSTINI, sm. 4to. **beautiful Manuscript on Vellum,** *written in a large hand, with the Rubrics in red; commencing with the Service for taking the Veil, and ending with the Forms of various Benedictions; bound in velvet, the front side covered with a gilt metal plate exhibiting, in repoussé and hammered work, a design, in relief, of* JESUS CHRIST, *seated on a Rainbow, with the Terrestrial Globe at his feet, and surrounded by the symbols of the four Evangelists, and the Lamb bearing the Cross with Flag; four rock crystals, shaped like eggs, forming the corner ornaments. MS. about* 1480; *metal cover about A.D.* 1200 150 0 0

This splendid specimen of old Italian metal-work is one of the finest ever offered for sale in a genuine state; and the Manuscript itself is an extremely rare Service-book.

The MS. was written in Italy, as appears from the spelling "ammirabile" instead of admirabile, although the character of the writing is rather French than Italian. On one of the pages there is added "Absolutio Jubilei Julii Secundi." This must have been written about 1509-10, in the time of Julius II, although as a matter of fact there was no Jubilee in that Pope's time. The scribe had evidently the Jubilee of 1500 in his mind, and confounded the name of the reigning Pope with the institution of that. (It cannot be the Jubilee of Julius III in 1550 which is referred to).—The final leaf of the MS. is a few years later than the body of the book, and may be assigned to the last year of the fifteenth or the first of the sixteenth century. The prayer with which it ends is a very curious one. The nuns implore the Deity, by the intercession of the Blessed Virgin, that they may be saved from the *pestis inguinaria!* The *morbus Gallicus* might have been averted in a much easier and more direct way.

The worked metal plate, which is superimposed on a plain plate,

is a wonderfully preserved specimen of what seems to be North Italian execution about the year 1200. The letters A and M in a sort of Gothic uncial stand, one on the left, the other on the right, of the enthroned Christ. They were intended for A and Ω.

2 BERNARDI (Scti) Sermones, quos subsequuntur plurime Omelie sermonesque edite a nonnullis famosissimis orthodoxis doctoribus, folio, **a grand Manuscript on vellum,** *executed in and for the Monastery of St. Justina at Padua,* 278 *leaves, with very numerous richly* ILLUMINATED INITIAL LETTERS, *and two* **exquisite Miniatures** *enclosed within a rich border on the first page; bound in red velvet, with massive silver ornaments on the sides, gilt edges, enclosed in a box*
Do. Peregrinus monachus cenobii S. Justine de Padua, 1466 55 0 0

The binding of which the silver ornaments at the corners are now the sole survival was done about 1520-25. These silver ornaments represent the attributes of the Evangelists, and other sacred figures.—The centre-pieces, framed as medallions, are two silver nielli-plates, the one on the obverse engraved with a portrait of Cardinal Bembo, that on the reverse having a figure of Pegasus (Bembo's symbol). We may, therefore, conclude that the book came into his hands when he was forming his library in Padua in 1521-25. It is evident from the portrait that this medallion was executed before he was made Cardinal in 1538, and we know that Benvenuto Cellini performed such a piece of work for Bembo about 1535. There can be little doubt that the two nielli are from that erratic artist's hand.

3 SCHATZBEHALTER. *At end:* Also endet sych hye das Buch . der Schatzbehalter oder schrein der waren reichtümer des hails vnnd ewyger seligkeit genant . . folio, *numerous large and striking woodcuts, full-page size (in contemporary colouring) by* WOLGEMUTH; *five leaves wanting; in an early sixteenth-century binding, with corner-pieces and clasps and central ornaments of gilt metal, the name Schatzbehalter impressed on the side in gold* *Nurmberg, Anthon Koberger,* 1491 12 10 0

The centre ornament on the front side is an oval plaque of metal, apparently copper-gilt, delicately engraved with a design of the Virgin seated with the Child standing on her lap, the crescent at her feet, within a halo and an outer architectonic border. The ornament on the lower side is a boss with repoussé arabesque decoration.

4 CARTA DE FORAL dado a villa da Vidiguerra per Dom. Manuel Rey de Portugal, sm. folio, MANUSCRIPT UPON VELLUM, *written upon* 17 *leaves in a gothic hand, with an illuminated head-piece to the first page containing the arms of Portugal supported by two Globes; in the original binding of oak boards covered with stamped leather with corner bosses and centre-piece in brass, exhibiting the arms of Portugal and the Globes, in relief; preserved in a morocco case* *Lixboa,* 1512 15 0 0

There is an arabesque border on the leather, stamped with medallions; but the metal ornaments are so striking that they overshadow the binder's work. The volume was bound and decorated at Lisbon in 1512 for the King who had sent out Vespucci and Cabral, and for whom Brazil had been discovered. It is in very fine preservation.

5 PSALTERIUM ET PRECES, cum Canticis, stout 12mo. **MS. on vellum,** *with* 11 **Miniatures** *which appear to be coloured upon impressions from wood or metal; morocco with clasp* *North Saxony, about* 1410 40 0 0

The clasp, which furnishes a sufficient excuse for inserting this MS. here, is of relatively large size, and is of silver-gilt, chased, bearing three different representations: the Annunciation, the Warning to the Shepherds, and the Ascension. This seems to be Italian work of the sixteenth century.

6 LANARIO (Don F.) LE GUERRE DI FIANDRA, sm. 4to. THE DEDICATION COPY, *blue velvet, magnificently embroidered with gold and silver thread, representing Birds and Flowers, with the cypher of the Archduchess Infanta, gilt edges, from the Beckford library* *Anversa,* 1615 40 0 0

The cypher on the sides is composed of the letters in "Isabel," and is surmounted by the coronet of a Spanish Infanta, Doña Ysabel Clara Eugenia, the princess who is said never to have changed her smock for over three years, in consequence of a rash vow that she would not remove it till her husband's troops were in Ostend. The siege lasted three years, three months, and three days.

The embroidery is Spanish, but may have been executed at Antwerp immediately after the date of the book.

7 THE BIBLE, that is, THE HOLY SCRIPTVRES . . . [the Genevan Version, revised by L. Tomson, with Herry's Concordances], sm. 4to. *woodcuts, fine copy, ruled, bound in silk, elaborately covered with needlework in silver and gilt wire, originally ornamented with a quantity of small pearls (a few of which remain), a small sacred heart on both sides, and clasp in silver, in a red morocco case* *Deputies of C. Barker*, 1599 50 0 0

From the rose and thistle which are repeated several times on the back and sides, it is plain that this binding was executed for presentation to a member of James I's family about 1615-20. It is a beautiful example of its kind.

8 THE HOLY BIBLE. Conteyning the Old Testament and the New Newlie Translated . . [and the Genealogies], sm. folio, *Roman letter, fine copy ruled throughout with red ink, in the original smooth black morocco, the sides bearing large corner pieces of chased silver gilt, and a very large centre-piece consisting of a massy wreath of foliage, also of chased silver gilt* *Bonham Norton and John Bill*, 1629 42 0 0

The metal decoration is English silversmith's work contemporaneous with the book.

8*LE NOVVEAV TESTAMENT . . le tout reueu & conferé sur les textes Grecs par les Pasteurs & Professeurs de l'Eglise de Geneve, 1633—LES CL PSEAUMES, mis en rime Francoise par Clement Marot & Theodore de Beze, *with the Music*, 1632—2 vols. in 1, 16mo. *very fine copy in a silk binding embroidered with silver wire, gilt and goffered edges* *Sedan*, 1632-33 5 0 0

The binding is French work, contemporary with the work.

9 YORKE (James) *blacksmith*, The Union of Honovr, containing the armes, matches and issves of the Kings, Dukes, Marquesses and Earles of England from the Conquest untill this present yeere 1640 . . , sm. folio, *with the coats of arms* COLOURED; *in the original silk binding, gilt edges, with the partially effaced arms of Algernon Earl of Northumberland painted on the sides* 1640 3 16 0

This was bound for the Lord High Admiral in 1640, and the arms painted on the sides probably by Yorke himself. The Earl's grand-daughter Elizabeth married Charles Duke of Somerset, who, after her death, married Lady Charlotte Finch. The daughter of this second union married Heneage third Earl of Aylesford, and carried her great-grandfather's copy of Yorke's Union of Honour into the possession of the Aylesford family.

10 BOOK OF COMMON PRAYER, *portrait of Charles II and many plates*, 1674—Psalms in Meeter, 1672—in 1 vol. 18mo. *in a silver case of open perforated work by a contemporary silversmith, gilt gaufré edges* 14 14 0

A well preserved specimen of English lattice-work in silver, the spaces crossed by diagonal lines of silver wire.

11 OFFICIUM BEATÆ MARIÆ VIRGINIS pro quatuor anni temporibus, etc. 24mo. *bound in silk, covered with silver filigree work, five exquisitely painted enamels on porcelain, set as bosses on each side, and ten small Amethysts inserted as accessory ornaments, in an olive morocco case* *Parisiis*, 1673 25 0 0

French work of the same date as the book.

12 ZATRILLA Y VICO (Don Ioseph) Engaños y Desengaños del profano Amor . . . segunda Parte, sm. 4to. the dedication copy to Don Carlos II, sovereign monarch of the two worlds; *printed on thick paper, and bound in crimson velvet, on which are embroidered in gold and silver thread and coloured silks the royal crown and arms, with ornamentation at the corners and on the back, all in high and massy relief; the gilt edges also ornamented, and the book fastened with an elaborately chased silver clasp; enclosed in an olive morocco case* *Napoles, Ioseph Roseli*, 1688 63 0 0

The book was evidently sent from Naples to Madrid for covering, and is probably the finest example of Spanish ornamental binding in existence. The preservation is singularly complete. This book was formerly in the Salvá collection, but was presented by Don Pedro Salvá to Mr. Gibson-Craig, from whose collection it has lately been purchased.

13 OFFITIU BTE UIRGIS MARIE. SM. CURIÃ ROMANAꝫ, 24to. **pretty Manuscript on vellum,** *with 9 elegant small* **Miniatures** *richly illuminated in gold and colours by an Italian Miniatore; in a beautiful ormolu*

cover, repoussé, having on obverse a ducal coronet, and a crest (a hand holding a flag), and on the reverse the coronet and a shield with ADIV, clasps, gilt edges *About* 1480 52 10 0

On the first page of Text are painted the arms of the owner (3 Towers *gules* on a field *or*); above which are the initials A. P.

The metal work is probably Italian, of the close of the seventeenth century.

14 CUNDISII (J.) Geistlicher Perl-Schmuk oder . . Frauen-Zimmers . . Zierath . . vermehret mit einem geistreichen Gesang-Büchlein, 2 vols. in 1, thick 18mo. *engraved titles and several plates; black shagreen binding, mounted with silver centres, corners and clasps elegantly chased with figures of cupids; in perfect condition* *Stade*, 1695-1702 7 15 0

A very pretty specimen of North German work.

15 ANDÄCHTIGER HERTZEN BETH-ALTAR zur Allerheiligsten Dreyfaltigkeit, oder Morgen- und Abend- Sonn- und Fest-Tags-Beicht- und Communion-Standes- und Noth-Gebethe, aufgerichtet von Benjamin Schmolck, narrow small 8vo. (agenda-shape), *portrait; in a sealskin binding which is almost covered by solid silver work chased with heavy arabesque decoration; silver clasps and gilt edges* *Breszlau*, 1738 6 0 0

A remarkable piece of German work contemporary with the book.

16 HEURES presentées à Madame la Dauphine, sm. 8vo. *entirely engraved, with elegant initials, vignettes, ornamental borders, and separate plates engraved by Soubeyran and Raymond after Le Sueur, Coypel, Mignard, and others; bound in a solid silver-gilt cover, beautifully chased with figures of cherubs, and arabesque ornamentation in the form of foliage and fruits* *Paris, Theodore de Hansy* (1745) 60 0 0

A splendid example of metal binding. On a boss, or raised oval, which forms a centrepiece on the upper cover, there is a representation in relief of the Baptism of Christ by St. John the Baptist; on a similar one on the lower cover, figures of the Virgin and Child. The centrepiece on the back is a large head of the Saviour crowned with thorns; and the clasp is in the shape of a cherub's head and wings.—This work is French, probably of the middle of last century.

16*NIEUWE TESTAMENT (Het) . . volgens het Besluit van de Synode gehouden tot Dordrecht, 1618-19, uit de oorspronkelijke Grieksche Taal overgezet —Gezangboek der hervormde Kerk in Nederland . . de Psalmen en de Evangelische Gezangen bijeenverzameld 1803-5, *music on every page* —Catechismus over Onderwijzinge in de Christelijke Leere—in 1 vol. stout 12mo. *tortoise-shell binding, gilt edges, and chased silver clasps* *Amsterdam*, 1817—*on engraved title*, 1823 15 0 0

II. ITALIAN BINDINGS, SEC. XV-XIX

in chronological order.

17 ATHANASIUS CONTRA GENTES. Athanasii Alexandrini contra gentiles liber primus (et secundus) p. Ambrosium monachum florentinum e greco in Latinum traductus, large 8vo. MANUSCRIPT ON VELLUM, *with interlaced border and initial letters richly illuminated in gold and colours, in the original binding, gilt edges* *About* 1470 20 0 0

The binding is of the same age as the book, and is a very fine specimen of its kind. The ornament consists of circles and twist-work, impressed in blind-tooling, brightened with points of gold here and there, which impart an air of elegance. It might be Florentine work, but seems more likely to be Venetian.

18 ERIZZO. IVRAMENTUM domini antonii eriço procuratoris sancti marci sexteïor' de citra canale . . sm. folio, MANUSCRIPT ON VELLUM, *the first page of the Juramentum ornamented with a magnificent illuminated border, containing the arms of the family supported by angels, medallion portrait, dog and arabesques and a large initial combined with a Miniature portrait of Erizzo in the act of taking the oath, illuminated in gold and colours in the best style of Venetian Art, in the original leather binding, ornamented with blind tooling, gilt edges* (*Venice*, 1475) 36 0 0

Erizzo was appointed Procuratore in 1475, and the MS. must consequently have been written in that year. The two portraits which are found on the first page are

very fine works of art, rich in colour and splendid in design,—betraying the hand of one of the best Venetian artists of that time.

The binding is contemporaneous; and is adorned in blind-tooling on the sides with the knotted and interlaced pattern which the Venetians had adopted from the East. The back is rounded, but was probably intended to be flat.

19 BARTHOLOMEO DA LI SONNETTI [ZAMBERTO] (ISOLARIO), 4to. gothic letter, *with 49 woodcut maps, very fine and large copy in the original binding of oak boards covered with stamped leather, with clasps, enclosed in a neat hf. morocco case, from the Seillière library*

[*sine nota, sed Venetiis, circa* 1480] 31 10 0

The binding is in perfect preservation, unrepaired and unsophisticated. The ornament is blind-tooled and of the usual Saracenic or twist kind.

The first three lines are a dedication which contains an elaborate reduction of the sovereign's name to numerals. They run thus—

Al Diuo Cinque cento cinque e diece
Tre cinque a do Mil nulla tre e do un cento
Nulla . .

Cinque cento=D, cinque V, diece X; tre=Z or ȝ, cinque=V, a=A, do=n or N, mil=M, nulla O, tre Z or ȝ, e E, do n or N, un=I, cento=C, nulla=O. The union of those symbols makes the name DVX ZVAN MOZENICO, *i.e.* the Doge who ruled from 1477 to 1485.

20 [REGIOMONTANI (Joannis) Kalendarium.] Avreus hic liber est: non est preciosior ulla Gem̃a Kalendario . . . Hoc Ioannes opus regio de monte probatum Composuit . . . sm. folio, *with diagrams printed in two colours, elegant woodcut initials, and an extremely graceful woodcut border on the first page; slightly wormed, in the original binding*

Bernardus pictor de Augusta Petrus loslein de Langencen Erhardus ratdolt de Augusta (*Venetiis*), 1476 12 12 0

Remarkable not only as one of the rare illustrated books of Ratdolt's earliest press at Venice, but also for the primitive covers in which it is bound up along with an undated edition of the *Sphera Joannis de Sacrobosco*, also from a Venetian press and of perhaps the same year. The wear of time and rough usage has left the back open so that the contemporary sewing and the bands laced into the wooden boards are visible. The leather covering on the sides is nearly perfect and shows a double row of ornamental frame-lines, blind-tooled, and a centrepiece which as well as the inner of the two borders is in Saracenic interlacements.—The binding was done in Venice about 1480.

21 LIVII Historiarum Romanarum decades I. et IV. 2 vols. folio, **Printed on Vellum**; *oaken binding, covered with stamped leather, rebacked; enclosed in two red morocco cases*

Venet. VINDELIN DE SPIRA, 1470 750 0 0

The binding, which is stamped in blind-tooling with Saracenic knots or interlacements, within outer rows of simpler design, was done about the year 1490 at Venice.—The interior ornament and marks of ownership are somewhat earlier, and were probably done soon after the impression of the book, for Girolamo Donato, a distinguished patrician and scholar of Venice, who died as Ambassador in Rome in 1511-12.

THE FIRST PAGE OF EACH VOLUME IS EXQUISITELY ILLUMINATED with designs consisting of garlands and scroll work and ornamental vases with entwined handles in green on a rich gold ground; the initial to Book I being a full-length figure of an Armed Warrior in *camaïeu bleu*, in a floreate letter of crimson on a golden ground; in the centre of the right-hand margin is a highly finished miniature PORTRAIT of a Venetian noble of military rank; and on the lower margin the DONATO Arms upheld by two Cupids. The first initial to Book IV consists of two full-length figures of angels holding grotesques, in pale blue on a golden ground; having on the right-hand margin a highly finished miniature of another Venetian Commander, and on the lower margin the same Arms supported by Cupids on a gold and crimson ground. Besides these the vols. have 22 FINELY PAINTED AND ILLUMINATED INITIALS.

22 LE HISTORIE FIORENTINE. HISTORIA Fiorentina [di Leonardo Bruno ARETINO] tradocta per Donato Acciaioli *Firenze per Bartholomeo .p. fiorentino* MCCCCLXXXXII (1492); HISTORIA di Messer POGGIO

tradocta da Iacopo svo figlivolo *Firenze per Bartolomeo . p . fiorentino,* MCCCCLXXXXII (1492); 2 vols. in 1, sm. folio, *in the original binding stamped with lozenge and saltire and the Saracenic twist, in blind-tooling, with brass clasps and corner-pieces; from the Aylesford library* 1492 2 16 0

With the autograph of Pandulpho Stufa (about 1520) and a large painted escutcheon, a dragon *or* or *argent* on a field *azure* (of about the same age). The bookplates of John Earl of Hyndford, as Lord Carmichael about 1735, and as Earl of Hyndford, with the addition to his arms of the Silesian eagle, about 1743.

23 (ASTRONOMI VETERES) Iulii Firmici Astronomicorum libri octo . . Marci Manilii astronomicorum libri quinque. Arati Phænomena Germanico Cæsare interprete . . Arati eiusdem phænomenon fragmentum Marco. T. C. interprete. Arati eiusdem Phænomena Ruffo Festo Auieno paraphraste. Arati eiusdem Phænomena græce. Theonis commentaria . . Procli Diadochi Sphæra græce. Procli eiusdem Sphæra, Thoma Linacro Britanno interprete, sm. folio, *woodcuts; wormholed in the blank portion of several leaves, but still a large, sound, clean copy in the original binding, smooth black morocco gilt on the sides and back in panels of knots and arabesque, resembling ornamental metal-work; gilt and goffered edges, with the remains of gilt clasps on the sides Venetiis cura, & diligentia Aldi Ro . . M.ID.* (1499) 10 10 0

One of the rarest volumes of the Aldine series. The title is impressed upon the side.

24 THEBALDEO (Antonio) [Sonetti, capitoli e rime, chiamate Opere d'Amore] sm. 4to. *fine large copy in the contemporary Italian olive morocco binding, with ornamental panels of gilt tooling, gilt edges, from the Sunderland library Impresso in Modena per. M. Dominico Rocociolo.* 1498 25 0 0

An unusually fine example of Italian binding at the end of the fifteenth century. It is in marvellously fresh and healthy condition, although it dates probably from the beginning of the sixteenth century, if not from the very year of the impression of the book.

25 MARTIALIS, 12mo. *top margin of title mended, otherwise an exceedingly large and fine copy in the original smooth Venetian morocco, richly ornamented with gold tooling, vellum fly-leaves, gilt gaufré edges;* THICK PAPER, *from the Beckford library Venetiis in aedibus Aldi,* 1501 20 0 0

The lettering MAR appears on the front cover. Both sides are ornamented with a broad border and an oval centrepiece, also bordered, with a simple rose in the panels on the back—all in gold. The back is flat and has been mended in two small pieces. The goffering of the edges is of a sort of lace-pattern, and is extraordinarily fresh and fine.

26 LIVIUS. Deche de Tito Liuio vulgare hystoriate, sm. folio, *about* 400 *woodcuts, including three pages with grand arabesque borders, all executed in outline; fine copy, in the original stamped Venetian binding, rebacked and repaired, rare*

Stãpate ĩ Venetia p. Bartholameo de Zãni de Portesio. 1511 10 0 0

Luca Antonio Junta's mark is on the title printed in red.

One of the most richly illustrated books ever produced in Italy in the fifteenth century. The first issue had appeared in 1493. The signature F is most frequently found upon the cuts; but we also find on several of them the same small b which was used by the artist of the Poliphilo.

27 Q. HORATII FLACCI poemata . . . Eiusdem omnia metrorũ genera, quæ sint, quibusq; constent pedibus, ante & intus suis in locis adposita, etc. sm. 8vo. *title surrounded by a woodcut border, with contemporary MS. notes on fly-leaves, fine large copy, in the original Florentine brown morocco, with broad gold panels on sides, gilt edges*

Florentiæ Sumptibus Philippi de Giunta Florentini, 1514 5 5 0

This copy has the MS. notes and signature of Giorgio Trivulzio, one of the learned members of a noble family usually more distinguished in arms than in arts. He was born in 1534 and died in 1622. His notes comprise some remarks on the metres at the beginning, and an index of the odes at the end. His name and a sketch of the Trivulzio arms appear on the title.

28 BEMBO (Messer Pietro) Gliasolani, 12mo. *fine copy in the original Aldine binding of wooden boards covered with black morocco (rebacked); slightly ornamented with gold fillet and centre-piece on sides, and having the edges gilt Vinegia, nelle case d'Aldo Romano & d'Andrea Asolano . .* 1515 4 0 0

29 BOCCACCIO. Il Decamerone di M. Giovanni Boccaccio, sm. 4to. *a very fine and large copy in the original binding of smooth black morocco, blind-tooled on the sides with patterns resembling ornamental metal-work arranged in rectangular and lozenge shapes, with the* pot-à-feu *as a centre-piece* *Vinegia, per Gregorio de Gregori,* 1516 25 0 0

Niccolo Delfino was the editor of this book; the first Boccaccio in quarto size, and the first critical edition of the text. It was used as the basis of all succeeding editions.

The back of the binding is flat. According to M. Eugène Piot, the ornamentation on this volume is of the kind which usually indicated the ownership of Francesco Maria della Rovere, Duke of Urbino, who died in 1538.

30 POMPONIVS MELA. Ivilvs Solinvs . Itinerarivm Antonini Avg. Vibivs Sequester. P. Victor de regionibus urbis Romæ Dionysius Afer de Situ orbis Prisciano Interprete, 12mo. *fine copy, in the original Aldine binding of smooth black morocco, with gilt lettering on the sides and a few simple ornaments in gold on the sides and back, gilt and goffered edges* *Venetiis in aedibus Aldi, etc.,* 1518 6 6 0

The Syston Park copy sold for £10. 5*s*.

In this volume we see the earliest type of the style of book-binding which soon developed into Groliers and Maiolis, and generated all the modern forms of the art. The back is slightly rounded.

31 [HISTORIÆ AUGUSTÆ SCRIPTORES] Neruæ & Traiani, atq; Adriani Cæsarum uitæ ex Dione, Georgio Merula interprete, etc. 12mo. *fine copy in the original smooth black morocco, blind-tooled on the sides with a rectangular frame in the style of ornamental iron-work, the title* "Vitæ ex Dione" *stamped on the upper cover in gold, and a medallion head of a Roman Emperor impressed in blind-tooling on both sides* *Venetiis in ædibus Aldi, etc.* 1519 7 7 0

The binding is of the same date as the book; but the medallion-stamp seems to have been added some ten or twelve years later. The back is round.

32 LIVIUS. Ex XIIII. T. Livii Decadibus. Prima, Tertia, Quarta; Decadvm epitomæ; Lvcivs Florvs; Polybius Nicolao Perotto interprete; in 4 vols. 12mo. *fine copies in the original Venetian brown morocco, with gilt letterings and slight ornamentation in gold on the sides* *Venetiis in ædibus Aldi, etc.* 1518-19-20-21 8 8 0

Three of the volumes are in olive-brown morocco, and are tooled with gold fillets on each side, with an ornament of a single leaf at each corner; circular centre-piece (with a griffin's head above and below) bearing the title on the upper side and the initials of an owner F. G. Eq. on the lower side. The fourth volume is in darker brown morocco, and is blind-tooled, with the ornamental metal-work pattern between the fillets; the title gilt in the upper centre-piece, and the figure of a naked boy holding up a swelling sail in gold on the lower cover. The backs are slightly rounded.

It may be possible to ascertain who F. G. was. One is tempted to conjecture that he was François Grolier, the cousin of the great book-collector, and the founder of the house of Grolier de Serviere.

33 APPIANUS. Historia delle Gverre externe de Romani di Appiano Alexandrino tradocta da Messer Alexãdro Braccio . . . 12mo. *fine copy in the original black morocco binding, with a border of blind-tooled ornament on the sides, the title* "Apiano Alexand" "de le Guerre ext" *in gold within circular centre-pieces, the back repaired, the edges goffered* *Firenze, heredi di Philippo di Giunta,* 1520 7 7 0

Twelve small woodcuts cut out of some illustrated books printed in Italy between 1497 and 1515 are pasted down on the end and fly-leaves. The binding is of the same age as the book.

34 IOANNIS GRAMMATICI in Posteriora resolutoria Aristotelis Comentaria, *Græce*, sm. folio, *fine copy in old Venetian brown morocco, with gold tooling, and two elegant medallions (representing a Battle of Cavalry, and Orpheus Charming the Wild Beasts) impressed as centre ornaments on sides, the back flat, and ornamented with golden fleur-de-lis, painted Grecian border on edges* *Venetiis, apud Aldum,* 1504 100 0 0

The medallions are of the most finished and exquisite design,

betraying the hand of a great artist. The binding may date from about 1525-30. It is a charming example of Venetian work.

35 IUSTINUS HISTORICUS UNA CUM L. FLORO A PHILIPPO BEROALDO CORRECTUS, *Bononie Impressit . . Benedictus Hectoris . . MD.V* (1505)—PAVLVS OROSIVS. *Venetiis per magistr' Christoforum de Pēsis: de Mādello . . M.cccc.lxxxxix . .* (1499)—2 vols. in 1, sm. folio, *in a fine Venetian sixteenth-century binding, lettered on the side* Ivstinvs Historicvs. P. Orosivs 1505-1499 2 10 0

The binding was apparently done in Venice about 1525-30, and is in singularly fresh condition.

36 MACHIAVELLI. Libro della Arte della Gverra di Niccolo Machiavegli . . . 12mo. *with diagrams; in the original Florentine morocco, ornamented with gold tooling, stamped on obverse of cover in letters of gold,* "Il Machiavelli D. R. M."

Firenze, Heredi di P. di Giunta, M.D.XVVIIII (? 1524) 3 3 0

Gilt with a rude pattern of diagonal lines on the flat back (mended at top); imitations of metal work ornament within the fillets on the sides, and circular centre-pieces surrounded by a chain of twisted links. This binding is of the date of the book, that is of 1524 or 1529.

The leaf on which the colophon is given is numbered 107; it is probable therefore that the copy described by Renouard (as dated 1529, 107 ff.) wanted the seven leaves of diagrams which follow.

37 LIBRI DE RE RUSTICA: M. Catonis, M. Terentii Varronis, L. Junii Moderati Columellæ, Palladii, large 8vo. *in the original Aldine red morocco binding, gilt edges, from the Sunderland library* *Venet. Aldus,* 1533 3 10 0

Plain gold fillets on the sides with a gilt lettering "Colvmell. de Re Rvstica," and a leaf-ornament at the angles. The back is flat, blind-tooled, and double-banded.

With the arms of Cardinal Granvelle, and his motto, *Durate, printed* on the back of the title. This addition must have been made after the year 1560, in which he received the hat, and stamps this volume as having once formed part of his famous library in Besançon.

38 VIDAE (Marci Hieronymi) . . . Christiados Libri Sex, sm. 4to. *Original Edition, beautiful large and clean copy, in the original olive morocco binding, in perfect preservation; from the Sunderland library*

Cremae in aedibus divae Margaritae . . . 1535 . . . *Lodovic. Britan. impr.* 5 5 0

The ornamentation on the sides is a framework of one gold fillet, in the middle of blind-tooled lines, with a flower at the corners; in the centre a vase from which flames ascend. It is Cremonese work of 1535.

39 ÆSOP. La vita di Esopo historiata (tradutta da Francesco del Tuppo), 12mo. *numerous woodcuts, in the original Venetian morocco binding, decorated with gold on the sides, and bearing the name of S. Laldomine Marignolli in the centre-pieces*

Venetia, Zoanne Andrea Valuassore decto el Guadagnino, 1533 3 10 0

Bound about 1535.

40 CANTUS MONASTICI [congregationis Cassinensis] formula nouiter impressa . . . cu5 tono lamētationis hieremie prophete & aliquibus aliis cantibus mensuratis ipsi tempori cōgruis, sm. 12mo. *with a full-page woodcut on the reverse of leaf* 2, *very fine clean copy, in the original Venetian red morocco, gilt tooled sides and back, with "D. Elena" on one cover, and "Zibramonti" on the other, gilt goffered edges, with clasps, in excellent preservation*

in officina Luceantonij Junte florētini Venetiis excusus, 1535 7 10 0

Bound at about the same time as the date of the book.

41 PETRARCA. IL PETRARCHA CON L'ESPOSITIONE D'ALESSANDRO VELLVTELLO . . . 12mo. *fine copy in the original smooth morocco binding, with a geometrical pattern in gold on the sides, edges gilt and goffered*

Vinegia, Bernardino de Vidali, 1532 12 0 0

The binding is a peculiar and unusual one. Within the outer interlaced fillets there is an inner pattern of interdependent lozanges. All are formed of double lines of gold. The flat back is ridged with large and small bands, the smaller bands bearing oblique gold lines. Bound about 1535.

42 APPIANUS. CIVILI. APPIANO ALESSANDRINO delle guerre Ciuili de Romani tradotto da M. Alessandro Braccio . . . —ESTERNE. APPIANO . . . — 2 vols. in 1, stout 12mo. *in a magnificent Grolieresque binding of smooth brown calf, gilt edges, the sides decorated with a geometrical interlacing*

design executed in green gold, white, and black; in marvellously fine and fresh condition *Vinegia, Pietro di Nicolini da Sabbio,* 1538 40 0 0

This binding is as fine and tasteful as most of those which bear the name of Grolier. It is indeed almost too good for Italian work.

43 CICERONIS Opera Philosophica, 2 vols. 12mo. *fine copy in the original Venetian smooth olive morocco, gold tooling, lettered on sides* *Venetiis, Aldus,* 1541 6 6 0

Two double fillets of gold on the sides, with a fleur-de-lis at the angles, and a stamped gold centre-piece. A round back with double bands, the bands gilt with diagonal lines. The lettering on the front cover is "M. T. C. Phil. P. I" (and P. II). This book is in a singularly fine state of preservation.

44 PINDAR. Πινδάρου Ὀλυμπιονῖκαι: the Olympia, *in Greek,* 12mo. MANUSCRIPT ON VELLUM, *first page ornamented with elegant border and Zorzi Arms illuminated in gold and colours, in the original Venetian morocco covered with minute interlacements in gold tooling in the Grolier style, gilt edges, restored by F. Bedford* *MS. about* A.D. 1500 28 0 0

The binding was an exquisite example of Venetian work, done about 1540-41. The ornamentation is lacertine, with such an intricate pattern of convolutions and interlacements as resembles rather the work of the old Celtic school than the production of Grolier's art-workmen. The spaces between the interlacements are filled in with little stars in gold. The ground-design, imitated as it is from the mode of ornamenting initials in Italian MSS. between 1450 and 1500, might be considered older than the year 1540, were it not for the colour of the morocco—a red which only began to be used about 1530.

Canevari bindings, 1540-90:

45 CAPELLA (Galeazzo) Commentarii . . delle cose fatte per la restitutione di Francesco Sforza Secondo Duca di Milano. Tradotte di Latino . . per M. Francesco Philipopoli Fiorentino . . sm. 4to. *in the original red morocco, gilt on the sides and back with fleurs-de-lis, the Canevari medallion stamped as a centre-piece on the sides within a square double row of intertwining semi-circular lines in gold, edges gilt; in a silk chemise and red morocco case* *Venetiis. Apvd Ioannem Giolitvm de Ferrariis,* 1539 50 0 0

This binding, which is the best-preserved and freshest-looking example of the Canevari library that I have ever had, is certainly not later than 1545, and is therefore a convincing proof that Demetrio Canevari was not the founder of the library which bears his name, and that not he, but perhaps his unknown father, was the person who adopted the curious motto of Ὀρθῶς καὶ μὴ λοξιῶς. It also shows that the library was probably founded in Venice.

46 CASTIGLIONE (Baldesar) il libro del Cortigiano, 12mo. *in the original binding of smooth dark morocco, richly gilt and ornamented at a later date (about* 1590) *for Demetrio Canevari, whose medallion is impressed in the centre, and whose mark of two interlacing* ΔΔ *(deltas) is added above and below; in a red morocco case* *Vinegia, Vettor de Rabani,* 1538 50 0 0

The chief peculiarities of this binding are the appearance of the *deltas,* and the outer row of ornament added by Demetrio Canevari. This is a series of oblong figures, alternately red and silver, united by bars or links of gold, and evidently representing a long chain of pearls and rubies.

47 ARIOSTO, Comedie. Comedia . . intitolata Cassaria . . . (con gli Sopositi, la Lena, il Negromante), 4 vols. in 1, 12mo. *smooth calf or morocco richly gilt, with the Canevari medallion forming the central ornament on the sides; in a red morocco case* *Vinegia, Nicolo . . Zoppino,* 1538 36 0 0

48 DIOSCORIDES. Di Pedacio Dioscoride Anazarbeo libri cinqve Della historia, & materia medicinale tradotti . . da M. Pietro Andrea Matthiolo . . con amplissimi discorsi . . small folio, *in the original red morocco, the back beautifully repaired; with the Canevari medallion on the sides* *(Venetia)* 1544 20 0 0

49 HORÆ in laudem beatissimæ virginis Mariæ ad vsum Romanum, 12mo. *printed in Roman letter with rubrications, numerous delicate woodcut illustrations, and every page enclosed within an elegant woodcut border of fruits, flowers, birds, insects, and other figures (designed by* GEOFFROY TORY), *in an Italian red morocco binding of the sixteenth century, decorated with gold tooling in the*

CANEVARI BINDINGS—*continued.*

Venetian style, and bearing on the sides the medallion of the Canevari library, Apollo driving his horses over the waves to the rock where Pegasus awaits him, and the inscription, ορθῶς καὶ μὴ λοξιῶς *; in a blue morocco case*

Parisiis, Oliv. Mallard, sub signo vasis effracti, 1542 150 0 0

"Livre précieux, dont je ne connais qu'un exemplaire."—*Bernard, Géoffroy Tory.* The single copy known to Bernard, then belonging to M. Aerts of Metz, was apparently the same which has since been sold at the Didot auction, for 3000 francs.

50 MACROBII Somnium Scipionis ex Ciceronis libro de Republica excerptum, folio, **Editio Princeps,** *with valuable contemporary MS. notes, fitted into a splendid Canevari binding, somewhat faded by time, but rich to an unexampled degree in geometrical and arabesque ornament, in gold and silver, and with painted compartments, the well-known Canevari medallion stamped as a centre-piece on the sides, and mosaic ornaments between the bands on the back; in a green morocco case*

Venetiis opera impensa Nicolai Ienson Gallici. 1472 100 0 0

The binding itself was executed probably about 1560-70.

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51 GOMBERT (Nicolas). GOMBERTI *excellentissimi et inventione in hac arte facile Principis, Chori Caroli Quinti Imperatoris Magistri,* MVSICA QVATVOR VOCVM, (uulgo MOTECTA nuncupatur,) Additis etiam nonnullis Excellentissimi Morales Motectis, 4 vols. oblong 4to. (Cantus, Tenor, Altus, Bassus), *fine copy in the original smooth brown morocco, gilt on the sides and back, with the arms of an Archbishop painted on each of the upper covers and a symbolical device on each of the lower covers*

Venetijs apud Hieronymum Scotum, 1541 50 0 0

VERY RARE. The binding is in perfect preservation and is lettered on the sides which are ornamented with a gilt double fillet, leaf and rose ornaments at the angles.

The arms are quarterly 1, and 4 : per pale, gules and argent; 2 and 3 : or, three lions passant, sable. The device on the back is a Pelican with the motto *his qui diliguntur* and above a gold star with the motto *sic.*

52 ARIOSTO (Lvdovico) ORLANDO FVRIOSO, sm. 4to. GIOLITO'S FIRST EDITION, *fine copy ruled, with brilliant impressions of the numerous fine woodcuts; old Venetian morocco (rebacked), covered with gold tooling in the Grolier style, gilt gaufré edges* *Venetia, G. Iolito,* 1542 7 7 0

Extremely rare. This copy sold for £10. 10*s* in Heber's sale, and afterwards for £15. 5*s* in Beckford's sale in 1882.—The ornamentation on the sides is somewhat in Geoffroy Tory's style, and is enclosed within a rhomboid or lozange figure cutting the ordinary rectangular fillets.

53 BOCCACCIO (Giovanni) IL DECAMERONE . . . nvovamente stampato et ricorretto per Messer Antonio Brvcioli . . sm. 4to. *pretty woodcuts, in the original brown calf, with crowned double eagle and fleurs-de-lis on sides, and dolphin and fleur-de-lis on back, all stamped in gold*

Venetia, Gabriel Iolito di ferrarij, 1542 12 12 0

If this book was, as the symbolical gilding seems to indicate, a present from Charles V in 1542 to Henri Dauphin (afterwards Henri II), it was a small return for the courtesies shown by the prince to the Emperor in his passage through France two years before.

Maioli (Thomas):

54 POSTEL. Alcorani seu legis Mahometi et Evangelistarum cõcordiæ Liber . . (authore Gulielmo Postello), sm. 8vo. *bound in smooth light brown kid or calf, with an exquisite pattern on the sides of geometrical interlacements painted in compartments in various colours, the spaces filled in with a subsidiary decoration of arabesque ornament consisting of*

MAIOLI (THOMAS)—*continued.*

gold lines charged with variegated leaf-shapes; the title stamped in the centre-piece on the upper cover, the name Th. Maioli et amicorvm *in that on the lower cover Parisiis*, 1543 105 0 0

This exquisite little volume has, like the Bayfius Grolier mentioned elsewhere, been discredited because of its marvellous freshness, and the fact that the red and blue colours have been refreshed. It is easier however to make an accusation than to prove or disprove it, and Mr. Zaehnsdorf, to whose careful inspection the book has been submitted, will not allow that the arguments are sufficiently strong against the genuineness of the binding. To me it seems impossible that any contemporary binder could create and execute such a design; admirable facsimiles have been produced by Marius-Michel and others, but they would be helpless without originals to copy from.

55 [CLITOPHONIS] NARRATIONIS AMATORIAE FRAGMENTVM e Graeco in Latinvm conversvm, L. Annibale Crvccio interprete, 12mo. *in the original black morocco, gilt edges, with* NARRATIOES AMATORIE T. MAIOLI ET AMICORVM *lettered in gold on front of cover* *Lugduni*, 1544 21 0 0

The only decoration is the double gold filleting on the sides, and a leaf-ornament in the panels on the back. This book seems to have been a present from Grolier to Maioli, the word "Clitophonis" on the title-page being apparently in Grolier's handwriting. He probably sent it on its publication, in a stitched state, to Maioli, and the latter had it thus plainly bound for himself in Venice. No other example of Maioli's ordinary library is known.

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56 LANDI [(Hortensio)] Paradossi cioe sententie fvori del comvn parere: Nouellamente uenute in luce, 12mo. *in the original brown morocco, the sides and back gilt with an arabesque pattern, and having the name of* "Hercvles II Ferrar. Dvx. VI" *in the centre-pieces* *Venetia*, 1545 5 0 0

Bound for Ercole II d'Este, Duke of Ferrara, about 1545-6. The book is an extremely curious and diverting one, only betraying its authorship in a line beneath the "Finis"—which, reversed, reads "Hortensius ludebat." One of the paradoxes is "Non esser cosa detestabile ne odiosa la moglie dishonesta"; another "che l'opere di Gioan Boccaccio non sieno degne d'essere lette."

57 BAPTISMALE siue Cathecumenus, iuxta ritum. s. Romane ecclesie . . . Exorcismi qvatuor ad effugandos demones, Sancti Ambrosii: Luciferina. Sancti Cypriani, & qui, Rome ad Columnam legitur, sm. 4to. *printed in red and black, with the Music, and some small woodcuts; in the original Venetian morocco binding, with the name "Sor. Camilla." on the one side, and "Raimondina." on the other,* RARE

Venetiis apud heredes Luceantonij Junte Florentini, 1546 2 16 0

58 DEMOSTHENIS ORATIONVM nunc diligenti recognitione emendatarum Pars prima [secunda, et tertia], *Græce* (cura J. B. Feliciani), 3 vols. 12mo. *fine copy in the original smooth brown morocco, stamped with lettering* *Venetiis*, 1543 15 15 0

A very rare edition with text carefully corrected from Manuscripts. Larcher's copy sold for 261 francs.

The binding is dated 1547, and is a finely preserved specimen of such work. It is gilt, with a simple fillet of gold on the sides, a leaf ornament outside and a rose inside each angle. The centre-ornament on each side is a boy holding a sail. He has a rose beneath his foot, and the initials A. P., between which he stands, mark the ownership. The back is double-banded, with diagonal gold lines across the smaller bands.

A. P. was probably Alessandro Piccolomini, the author of the noted "Creanza delle Donne," who was then exercising a professorship at Padua.

59 BOCCACCIO (Giovanni) IL DECAMERONE [con dichiaratione di Francesco Sansovino], sm. 4to. *woodcuts, beautiful copy in the original Venetian binding, covered with gold tooling in the Grolier style and painted in compartments, gilt gaufré edges* *Vinegia, Gabriel Giolito*, 1548 63 0 0

The back is round, gilt on the bands, with a flower in the panels. The sides have three ground designs of geometrical figures, the outer two of which interlace. The spaces between are filled with arabesques, harmonized in a mosaic gold, crimson, blue, green, and white. The effect is elegant and pleasing, and the volume is quite equal as a specimen of the decorative bookbinding of the sixteenth century to most of the Groliers and Maiolis that have survived. The back is in genuine and perfect condition.

60 PETRARCA (Francesco) Sonetti, Canzoni et Triomphi . . . annotatione di Antonio Brucioli, 12mo. *fine copy, ruled, in the original Venetian red morocco covered with gold tooling, gilt gaufré edges*
Venetia, Alessandro Brucioli, & i frategli, 1548 5 5 0

A particularly splendid and early appearance of that new style of ornamentation by means of engraved plaques which was adopted a few years afterwards in Lyons, Paris, London, and Germany. The gilding is *azuré* and a fine geometrical pattern is brought out by the uncovered portions of the leather. The spaces between the plaques are filled with gold stars. The back is gilt with various tooling in compartments.

61 FICINO (Marsilio) de le tre Vite, *Venetia*, 1548—GALENO delli Mezzi per conseruarci la Sanita e curare le infermita dell' Animo tradotto da Giovanni Tarcagnota, 2 vols. *ib.* 1549—ARNALDO DI VILLANOVA, Opera di conseruare la Sanita, *ib.* 1549—4 vols. in 1, 12mo. *smooth brown morocco, the sides covered with gold tooling, with arms and the letters L. P. as a centre-piece, gilt gaufré edges* 1548-49 16 16 0

The back is round, gilt on the bands, with a lettering running lengthwise along the panels. The sides are gilt, with a double rectangular pattern, outer and inner, and a lozenge inside of both. Between each of the three geometrical figures, there is bold ornamentation, the external portion representing a chain of linked pearls. The arms in the centre are a pyramid of flames with two lions for supporters. The letters were originally M. P. and were afterwards altered to L. P. The binding was done in 1549-50.

62 PATRIZZI (Francesco) IL SACRO REGNO DE 'L GRAN' PATRITIO de'l uero reggimento, e de la vera felicità de'l Principe, e beatitudine humana [tradotto da Giovanni Fabrini da Fighine], sm. 4to. *in the original smooth brown morocco, with a magnificent Maioli pattern on the sides, forming a mosaic of interlacing geometrical ornament, in black, white, gold, green, and red; with gilt and goffered edges* *Vinegia per Comin de Trino* . . 1547 25 0 0

The ornament in the centre-piece consists of two interlaced Greek deltas. This is a wonderfully fine example of Venetian binding towards the middle of the sixteenth century.

63 ALCYONIUS. Petri . Alcyonii . Medices . Legatvs . de . Exsilio . 8vo. *autograph of A. A. Renouard, very large and fine copy in Venetian brown morocco, covered with gold tooling, gilt edges, in the finest state of preservation* *Venetiis, Aldus*, 1522 20 0 0

A very remarkable example of Venetian binding, combining the use of stamps with hand-work. The central ornament on the sides is oval, with a geometrical pattern in relief on a gold ground inside, and a chain of twist-work around it; while the outer ornament consists of heavy *azuré* tooling in the style of decorative iron-work. The back is perfect, with a simple leaf-form in the compartments. The interlacing twist which encircles the central side ornament was done by hand. This binding was probably the second, and may date from about 1550.

64 RINGHIERI (Innocentio) Cento Givochi liberali et d'ingegno, sm. 4to. *fine copy in brown morocco, into which the richly gilt sides of the original binding are let in, gilt gaufré edges, an escutcheon in the centre-piece on the sides* *Bologna*, 1551 6 6 0

The initials I. R. on the sides probably designate the author; but the arms, a lion standing upright with a fleur-de-lis, argent, in his claw, are not apparently those belonging to his name.

65 POSTEL. De Magistratibvs Atheniensivm liber . . . Guilelmo Postello . . authore, 8vo. LARGE BLUE PAPER, *in the original black calf or sheepskin, gilt on the back and sides, gilt edges* *Venetiis*, 1541 10 10 0

A remarkable volume for several reasons. The binding is so wonderfully fresh and fine that it looks quite modern, and the back is *open*—a style which would ordinarily be supposed to be of a much later time. But the proof of age is clear. It belonged in its present state to the celebrated antiquary Guillaume Du Choul, who has written on the end leaf, "Guillermi Cavlii Lvgd. et amicorvm." He had returned from a tour and residence in Italy some time before the year 1555 (in which his works were printed at Lyons), and the book had probably been bound for him in Venice between 1550 and 1553. He presented it to Laurent Rabot at Lyons, and an inscription in his autograph on the fly-leaf runs thus, "Guilliermus Caulius prouinciæ præses Laurentio Raboto D.D." Rabot was also a distinguished person (who had exchanged some landed properties with Diane de Poitiers) and died in 1572.

The back and sides are gilt with plain double fillets, and a sort of brooch ornament, red dotted with gold, forms an elegant centre-piece on the sides. The red is a leather inlay—a circumstance extremely rare at that time.

66 BIRINGUCCIO (Vannuccio) Pirotechnia. Li diece libri della Pirotechnia, . . sm. 4to. *woodcuts, fine copy, calf, with stamped and painted sides, rebacked, gilt gaufré edges* *Vinegia*, 1550 10 10 0

Within an outer framework of lines in painted compartments there is a central gold ornament inclosing the title on the upper side of the cover, and a medallion portrait of "Divus P. Arretinus flagellum Principum." The binding was done between 1550 and 1556.

67 ASCONII PAEDIANI Expositio in IIII. Orationes M. Tvllii Cic. contra C. Verrem etc. 12mo. *fine copy, old black morocco, with a Moor's head on the sides, gilt edges* *Venetiis, Aldus*, 1522 10 10 0

The binding is remarkable and striking. A medallion stamped in blind-tooling, with a shield bearing a Moor's head, forms the centre-piece, within a rectangular border of gold, the framework being furnished by figures of tree-stems entwined with wreathing foliage. It may be referred to the decade 1550-60.

Mr. Gibson Craig, in describing this volume in his "Facsimiles of Old Bookbinding," says, "This identical volume is figured in 'La Reliure Ancienne et Moderne' by Brunet, and was acquired by me when the Library of the late March. de Morante was dispersed by the hammer at Paris in 1872."

68 FINÆI (Orontii) Sphæra Mundi sive Cosmographia—Ejusdem de Speculo Ustorio liber—2 vols. in 1, sm. 4to. *in the original Ferrarese binding adorned on the sides with a grand geometrical mosaic, in the Maioli style, in black, white, and gold; in wonderfully fine and fresh condition* *Ferrariæ*, 1552 80 0 0

A superb example of Italian artistic bookbinding. In the centre-piece on the lower cover is the date "Anno 1552," and on the upper the name "Ant. Brasavola," a famous physician and scientific man whose life was spent in Ferrara (1500-1555).

69 STATVTA spectabilis et almæ Vniversitatis Ivristarvm Patauini Gymnasii, 4to. *in the original olive morocco, with the owner's name stamped in gilt letters on sides* *Venetiis*, 1551 3 10 0

A double gold fillet on the sides, a frame of blind-tooled ornament within it, a gilt ornament of intertwining horns in the centre. The inscription on the flat is: "Bernardini Zucca Bruxellensis, Rectoris Ivristarvm Vniversitatis Patavine. M.D.LII."

70 GIOVIO. PAVLI IOVII Novocomensis . . HISTORIARVM SVI TEMPORIS, 4 parts in 2 vols. 12mo. *ruled, a fine specimen of contemporary binding, covered with gold tooling, and painted in compartments, gilt edges, in cases Venetiis*, 1553 12 12 0

A remarkable example of barbaric splendour. The sides are covered with thick gold dots except in the central spaces formed by the interlacement of a circular figure (black lined with gold) and a sort of cruciform figure in silver. The space within the silver is full blue, that within the black circle is green, except where it is covered by a complex arabesque ornament shaped somewhat like a conventional rose the heart and petals of which exhibit a medley of green, gold, red, blue, and black. A somewhat similar ornamentation appears on the back, but it is less fantastic and more regular. In the midst of the gold dots on both sides and back, a quantity of gold and green scroll-work is buried.

71 THEOCRITI Idyllia, hoc est parva Poemata, *Græce, Basil.* 1530—Commentaria vetera in Theocriti Eglogas, etc. *Græce, Venet.* 1539—2 vols. in 1, 12mo. *initial letters and ornaments illuminated, old red morocco covered with a bold gold tooling, gilt gaufré edges* 2 10 0

The binding has somewhat of a Canevari appearance, but instead of the well-known medallion, the centre-piece is a shield, gules, three fesses argent, and the same bearing is repeated at the corners. The outer frame-work of the pattern is composed of interlacing compartments. This binding was executed in Italy about 1555-60.

72 BRVSANTINO (Vincentio) Angelica Inamorata (in ottava Rima), sm. 4to. *woodcuts, in the original Venetian binding of lemon-tinted kid, covered with an elaborate geometrical pattern of interlacements, in gold, interspersed with various devices, stamped in centre of obverse cover* PENELOPE *and on the reverse* ODIVGOLEGNA, *gilt gaufré edges* *Vinegia, F. Marcolini*, 1553 12 12 0

This binding was executed about 1555-60, probably as a betrothal or wedding present. The devices on the sides represent Cupid shooting with a bow, and a flaming heart pierced by an arrow. The names on the sides ought perhaps to be divided thus —Penelope Odi, Ugo Legna.—The name of Brusantino is also written Brugiantino.

73 MURETI (M. Antonii) Variarvm Lectionvm libri viii ad Hippolytvm Estensem, sm. 4to. (8vo.), *fine copy in the original Venetian calf (neatly rebacked), gilt edges; bound for Muretus himself, with his monogram of two interlaced MM and the motto* Tandem quiesco *Venetiis, ex off. Iordani Zilleti*, . 1559 2 2 0

With notes in the handwriting of Muretus, and his autograph inscription on the title "A l'Abbé de Sainct Jean de Laon." *Tandem quiesco* was a most appropriate motto for Muretus when he had settled in Rome under powerful protection.

74 ARIOSTO (L.) ORLANDO FURIOSO, con le Annotationi di G. Ruscelli, la Vita dell' Autore da G. B. Pigna, etc. 4to. *woodcuts, very fine copy in old Venetian red morocco covered with gold tooling, gilt and gauffered edges, with* "ANIBAL C. DE ALTENS, S. R. E. GENERALIS" *in Capital Letters stamped in gold on obverse of cover, with his Arms richly painted, forming the centre ornament* *Venetia, V. Valgrisi,* 1562 40 0 0

75 NIPHI DE MEDICIS (Avgvstini) Philosophi Svessani LIBELLVS DE REGE ET TYRANNO, sm. 4to. *in smooth reddish-brown kid with a very fine arabesque pattern on the sides, painted and gilt in compartments, the Medici arms forming a centre-piece on the front cover, the Papal tiara in the centre-piece on the lower cover; the edges gilt and goffered; in a red morocco case* *Neapoli,* 1523 84 0 0

Some of the spaces on the sides are thickly dotted with gold, in the fashion which arose in Italy as soon as pure taste began to decay. The arms are consequently those of Pius IV (Gian Angelo Medici) who reigned from 1560 to 1565.

This binding is in a wonderfully fresh state of preservation.

76 POLI (Reginaldi) Cardinalis Britanni, ad Henricū Octauum Britanniæ Regem, pro ecclesiasticæ unitatis defensione, libri quatuor, sm. folio, *Pius IV's copy in smooth olive morocco decorated scroll-wise in the Tory-Grolier fashion, and having sunk centre-pieces of light brown calf on which is painted a beautiful interlaced pattern in compartments in the Italian-Grolier style, the Pope's arms and tiara painted in the middle of these centre-pieces; with gilt and goffered edges, silver knobs, and silver clasps on which the Medici arms are wrought; in a red morocco chemise* *Romæ,* 1536 210 0 0

A very splendid volume, in which the older (1540) and the newer (1565) methods of ornamentation are combined.

77 MISSALE ROMANUM summa revisum diligentia, ac novissime impressum, duas in partes distinctum, folio, *printed in red and black, woodcuts, old olive morocco, gilt gaufré edges* *Venet. apud Junctas,* 1563 6 0 0

There is but little gold on the sides: plain fillets with a simple cruciform ornament in the middle, having Y H S in its circular centre. The book was bound evidently in the publisher's house and immediately after impression.

78 OPERA NOUA CONTEMPLATIUA . . Nouamente stampata, sm. 8vo. (12mo.), **A BLOCK BOOK,** AN ITALIAN BIBLIA PAUPERUM, *cut entirely on wood, with illustrations by* GIOVANNI ANDREA VAVASSORE, *from designs by Albert Dürer, Bellini, Carpaccio, Squarcione and Mantegna, a very fine, clean and sound copy, in an Italian sixteenth-century binding of black calf or morocco, lettered on the back* FE DRO D. PLA TO *and having on the sides the motto* Ne tempo ne loco

Opera di Giouāniandrea Vauassore ditto Vadagnino: Vinegia Laus Deo. [*circa* 1510] 25 0 0

The binding is probably Roman of the year 1564 when Plato's Phaedrus in Italian was printed at Rome. The Phaedrus cover was used absurdly for this book.

79 IL PETRARCA con la spositione di M. Gio. Andrea Giesvaldo, sm. 4to. *woodcuts; fine copy in the original smooth red morocco, bound for the famous Cardinal Alessandro Farnese, with an elegant arabesque and interlaced design in silver, green, and gold, on the sides; his arms and hat forming the centre-piece on the obverse cover, the reverse bearing simply the motto* Domus Farnesiana semper florida erit

Vinegia, Gabriel Giolito de Ferrari, 1553 42 0 0

The title is elegantly written in MS. and pasted down over the intitulation of Vico's book on the Emperors. This was evidently done by the binder, probably at the order of the Cardinal, so as to get a finer-looking title-page than the one which properly belonged to the book.

The binding was executed about A.D. 1564-5.

80 PONCELLO DA CARAVONICA (Sisto) le Sacre Historie de l'Antico Testamento . . descritte in ottaua Rima . . sm. 4to. **dedication copy** *to Cosmo de Medici Duke of Tuscany, in the original smooth black morocco, gilt edges, orna-*

mented on the sides with gold lines and fleurs-de-lis at the corners, the Duke's arms and crown painted and illuminated as centre-pieces *Padova*, 1568 6 6 0

The collar of the Toison d'Or is painted round the escutcheon ; he received it in 1546, and the investiture of the Dukedom in 1569. The latter year is consequently the date of the binding.

81 SCAPPI (Bartolomeo) *cuoco secreto di Papa Pio V*, Opera . . sm. 4to. *portrait and 27 plates in which all the utensils and culinary operations of the Pope's kitchen are illustrated; in the original red morocco binding, with the edges gilt and goffered ; the dedication copy of Pope Pius V, with his arms on the sides* *Venetia, Michele Tramezzino*, 1570 6 6 0

With the rare four leaves at end, added after the conclusion of the work, which contain an account of the obsequies of Paul III, in 1549, and of the costly provision made for the refreshment of the numerous Cardinals who attended it.—The continuator of Brunet has, with *naiveté*, described this addition as the *funeral oration on Paul III delivered by his cook*. This absurd error arises from a clumsy phrase on the title-page.

82 EUSEBIUS. Hystoria ecclesiastica. Ecclesiastica hystoria Eusebii Cesariensis . . . smallest 4to. *bound in smooth reddish morocco, with an interlacing design of geometrical and arabesque figures in black and gold, the papal tiara and the arms of Pius V, flanked by the letters P.V., in the centre on the sides; the spaces between the geometrical compartments filled in with gold dots, and the edges elegantly painted; in a citron morocco case* *Lugduni*, 1526 84 0 0

83 Monardes, Primera y segvnda y tercera partes de la Historia Medicinal de las cosas que se traen de nuestras Indias Occidentales . . . Tratado de la Piedra Bezaar, y de la yerua Escuerçonera . . . grandezas del Hierro . . . de la Nieve y del beuer frio, sm. 4to. *woodcuts, a few leaves stained at beginning and end, original morocco binding (rebacked), the arms of Pope Gregory XIII on the sides* *Sevilla*, 1574 5 0 0

This is the Pope's dedication copy, and went at his death into the library of Cardinal Ascanio Colonna. The stamp of that library appears on the first page.

84 HEURES a lusaige de Rōme toutes au lōg sās reqrir . . . 8vo. gothic letter, *title with printer's mark within woodcut border, 17 large woodcuts, each page within a broad border; fine copy in a sixteenth-century calf binding covered with Grolieresque tooling, with a new back, gilt edges,* EXTREMELY RARE *Paris p. Nicolas hicman, pour Guillaume gadard [godard, on title]* (*about* 1524) 15 0 0

The binding was done at Rome about 1575. The ornamentation on the sides of the book is gilt in geometrical forms, thickly interlaced. The owner's name is at the top—"Iheronimvs Fioraventivs." It is also written on the title in this form—"Girolamo Fiorauanti." Fioravanti, who afterwards became Rector of the English College at Rome, was born in 1554, and died in 1634.

85 LESLÆUS (Ioannes) de Origine, Moribus et Rebus gestis Scotorum, sm. 4to. first edition, *with the rare map and portraits, fine copy in olive morocco, rich gold tooling, gilt gaufré edges, with Arms of John III King of Sweden painted in centre on sides, from the Beckford library* *Romæ*, 1578 32 0 0

Bound in Rome, and sent to the King (whose secret adoption of the Catholic religion in 1580 was perhaps connected with the presentation of this copy).

86 Venice. Commission and instructions to the Podestà of Murano, *in Italian*, sm. 4to. *neatly written official MS., in the original red morocco, rebacked, gilt edges* *In nostro Ducali Palatio*, 1580 1 16 0

A very curious illustration of the working of the old Venetian political system. It gives all the laws and ordinances passed during the fourteenth, fifteenth, and sixteenth centuries for the guidance of the governors of the extra-urban territories, as well as the special regulations for Murano, its glass-making industry, etc.—The first leaf is missing.

87 RIME. Parte delle Rime di D. Benedetto dell' Vva, Giovanbatista Atendolo, et Cammillo Pellegrino, con vn brieue discorso dell' Epica Poesia (dialogo di Camillo Pellegrino), 2 vols. in 1, 12mo. *fine copy in the original smooth brown morocco, richly gilt and painted in compartments with a pattern of geometrical interlacements, gilt and goffered edges* *Firenze*, 1584 21 0 0

A beautiful example of work in the style of Maioli and Grolier, without the glaring red and white colours which are seen in most specimens of the kind. There are three frames in black, the outmost quite square, the other two modified by curves and inter-

lacing, then a modified lozenge figure crossing and intertwining with the others, also black. The colour is outlined with gold in all these. The space between the two outer figures is dotted with red points in a low tone of colour, that between the second and third painted in full deep blue, that between the third and the central oval dotted with yellow on a green ground. The back is perfect, and gilt with a flower in the panels. The signature of Ballesdens is written on both titles.

88 BOTTONNI (Albertini) . . de Morbis mulicbribus, sm. 4to. LARGE PAPER, *the dedication copy to the Emperor Rudolph II, in the original red morocco covered with gold tooling, with* RO. IM. II. *in the centre of obverse cover, gilt edges* *Patavii*, 1585 10 10 0

Bound at Padua in 1585; the sides covered with flowered arabesque in gold in simple line-work in the style created by Geoffroy Tory. Some of the spaces are filled in with gold dots. The back is perfect, with a conventional gold ornament in the panels.

89 CLAVII (Christ.) Novi Calendarii Romani Apologia, adversus Mich. Mæstlinum Gæppingensem tribus libris explicata, 4to. *the* **dedication copy** *to the Emperor, bound in old crimson morocco, with elaborate ornamental gilt tooling in the Renaissance style, the German Imperial Arms on sides, gilt and gauffred edges* *Romæ ap. Sanctium*, 1588 21 0 0

A lovely example of Italian binding. The ground-pattern is geometrical and interlaced; the imperial arms are painted in the centre-piece, and all the compartments within the curves and squares are filled with a rich decoration of wreathing flowers and foliage, figures of Cupids, and architectonic ornament.

90 SVETONII XII. Caesares, de illustribus Grammaticis, de claris Rhetoribus, etc. 16mo. *old red morocco (rebacked), gold-tooled sides, with "Rubertus Ubaldinus" stamped on both sides, gilt gaufré edges* *Lugduni*, 1591 1 4 0

The binding is apparently Italian of the time, although the book was printed in Lyons.

91 DUCALE of Doge Paschal Ciconia appointing Andrea Damula Governor of Vicenza, small 4to. MANUSCRIPT ON VELLUM, *with the official signatures* *Venetia*, 1596 21 0 0

A very curious specimen of Venetian binding in the XVIth Century. It is in heavy wooden boards carved with a geometrical interlaced ground plan to which the leather covering is adapted by pressure. The whole surface, both in the hollows and on the ridges, is richly illuminated and painted in such a manner as to present the appearance of gold with blue and red enamel. The lion of St. Mark is stamped on the upper centre-piece, and the Damula arms painted on the lower; while the entire binding is framed in metal guards.

It has altogether a very gorgeous and Oriental appearance.

92 MALETO (Pietro Francesco) Historia del beato Amedeo Terzo Dvca di Savoia, sm. 4to. *engraved title containing portrait, dedication copy to Pope Paul V, vellum covered with gold tooling, the Papal Arms as centre ornaments on sides, gilt edges* *Torino*, 1613 4 4 0

A very fresh and fine exterior, the pattern having been carefully worked, and the effect of the rich gold on the mellowing vellum being extremely elegant.

93 REMONDI (Francisci) Carmina et Orationes, 18mo. *old red morocco, with elaborate gilt tooling and arms in centre, gilt edges Romæ, Zannettus*, 1618 2 2 0

A pretty specimen of Italian work in the French style, done about 1630.

94 BONARELLI DELLA ROVERE (Guid' Ubaldo) Opere [pubblicate da Francesco Ronconi], 16mo. *dedication copy from the editor to Cardinal Barberino, with portrait of the author; in the original red morocco binding, richly gilt, gilt edges, with the Cardinal's arms on the sides* *Roma, Ludovico Grignani*, 1640 2 16 0

A dainty little volume; superior in decoration and workmanship to most Italian bindings of the time.

95 SMETII (Henrici) Prosodia . . promptissima quæ syllabarvm . . qvantitates . . demonstrat . . 12mo. *smooth brown calf, richly gilt, gilt edges, arms in gold (a hand clutching a sword) in an oval within the centre-piece on the sides* *Rothomagi*, 1626 3 3 0

Bound about 1640-50 in imitation of contemporary French work *à petits fers*.

96 CAJMI (Jacobi) Lvcvbrationes variæ, Tom. I (all published), folio, *portrait, old red morocco, gilt edges, the dedication copy to Dominico Contarini Doge of Venice, with a magnificent Le Gasconesque pattern of lace-*

ornament in gold on the sides, the arms of the Doge painted in the front centre-piece, the Lion of St. Mark in the back one; in a case
On title: *Patavii*, 1654—At end: 1663 6 6 0

The title-page with date of 1654 must have been printed some years before the dedication was possible. The binding is a fresh and brilliant specimen of the over-florid taste of the time.

98 TITIS (Placidi de) Physiomathematica, sive Cœlestis Philosophia naturalibus hucusq; desideratis ostensa principiis, small 4to. 5 *leaves of engraved diagrams, plates; in red morocco binding, richly covered with gold tooling, the Altieri Arms surmounted by a coronet forming the centre ornaments on sides, gilt edges; in a red morocco case* *Mediolani* [1650] 10 10 0

A very brilliant and elaborate example of Italian binding, done about 1670, in the healthiest condition. The tooling, which is minute and rich, combines various styles of ornamentation.

99 BOCCACCIO. Genealogie deorum gentilium iohannis bocatij cerdaldens' . . . sm. folio, gothic letter, *fine large copy, in Italian red morocco, with a splendid decorative pattern in gold, à petits fers, on the edges*
S. n. (*Cologne about* 1472) 12 0 0

The binding is a sumptuous imitation of Le Gascon's style of dentelle work, and was probably executed about 1670. A coronet and escutcheon occupy the centre, and on the first page of the text there is written an inscription "Bibliothecæ Rubeæ Vallis."

100 Ceuli (Tiberio) L'Oriente Conquistato, Poema heroico, 12mo. *fine copy in a mosaic binding of red and olive morocco, gilt edges, covered with arabesque ornamentation in fine lines of dotted gold* *Roma*, 1672 25 0 0

The plain geometrical pattern of the ground-work, the ornamentation, entirely in fine dots of gold, the mosaic combination, and the colour of the morocco give this book a pleasing air of resemblance to a real Le Gascon. The covering on the inside is done with gold paper. The volume was bound about 1675.

101 Leoni (Gio. Battista) Vita di Francesco Maria di Montefeltro della Rovere, IIII Duca d'Vrbino, sm. 4to. *portrait, bright old Italian red morocco extra, with the Foscarini arms in gold on sides, gilt edges* *Venetia*, 1605 1 5 0

This binding dates from about 1690 and is Venetian.

102 Scalera Stellini d'Aquaviva (Maria Antonia) Divertimenti Poetici, 2 vols. 12mo. *frontispieces and portrait, beautiful copy in Roman red morocco, covered with rich tooling, stamped in gold and silver, the Papal arms of Clement XI forming the centre ornaments, gilt gaufré edges*
Roma, 1677-1706 4 4 0

103 Erizzo (Sebastiano) Sei Giornate (Novelle), mandate in luce da M. Lodovico Dolce, sm. 4to. *fine copy in red morocco, gilt edges, with the arms of Doge Foscarini in gold on sides* *Venetia*, 1567 1 16 0

First and rarest edition. The Borromeo copy sold for £2. 18s.

This binding was done about 1740-50, that is before Foscarini became Doge (1762-3).

104 Officio della B. V. Maria, 8vo. *plates, a gorgeous specimen of Italian red morocco binding, painted in compartments and ornamented with rich gold tooling in the Grolier style, gilt edges* *Roma*, 1756 7 7 0

105 Piranesi (Gio. Battista) della Magnificenza e d'Architettvra de' Romani, atlas folio, **dedication copy** *to Pope Clement XIII, with earliest impressions of the beautiful engravings; bound in calf, richly and splendidly decorated with broad borders painted in compartments in the Grolieresque style, the spaces between the frame-work painted as surfaces of various kinds of marble, or with delicately executed pictures of scenes in and around Rome; the Pope's arms painted as centre-piece* *Roma*, 1761 15 0 0

This was a costly example of ornamentation. The little pictures in the borders are in themselves a triumph of miniature-art. The gilt edges are also painted with arabesques.

106 BOCCACCIO, il Decamerone, small 4to. *Consul Smith's facsimile reprint, gorgeously bound in red morocco, richly ornamented with gold tooling and variegated leather, tooled leather joints, silk linings, gilt edges*
Firenze, Giunta, 1527 (*Venezia*, 1729) 10 10 0

Bound (about 1760) by Luigi Laferté, a Frenchman, at Bologna.

107 RAFFEI (Steph.) Ricerche sopra un Apolline della Villa del Cardinale Alessandro Albani, folio, *plates, old Italian red morocco, richly ornamented, the Emperor Joseph II's copy, with arms, gilt edges* *Roma*, 1772 3 10 0

108 HAMILTON (Sir William) Campi Phlegræi . Observations on the Volcanos of the two Sicilies (with Supplement), in 1 vol. royal folio, *original edition*, 59 *plates beautifully* **coloured as drawings,** *in a charming gilt vellum binding, with two large figures of Nymphs as centre-pieces painted in the Pompeian style, warm flesh-colour on a black ground* *Naples*, 1776-79 15 0 0

The text is given both in English and in French. The binding of this copy was evidently done in Naples in the "Etruscan" style which came into favour in England in the binding shops of John Whittaker and Edwards of Halifax. The back is richly gilt, and the lettering is in gold on a blue morocco label.

109 EUTROPIUS. Incipit Eutropi⁹ historiographus: & post eum Paulus diacon⁹: de historiis italice prouincie ac Romanorum, sm. folio, *with illuminated initial and border on the first page of text, some contemporary MS. notes in the earlier part of the volume, russia extra, arms on sides* *Eutropius historiographus Rome impressus Anno dñi* 1471 10 0 0

EDITIO PRINCEPS, VERY RARE.

The binding is of modern Italian work, done about 1780-90. The arms on the sides are those of "Dom. Martius Paceco Carafa," the ninth Duke of Mataloni.

VETUS TESTAMENTUM . . sm. folio, *blue morocco, Pius VI's copy* *Romæ*, 1588 10 10 0

110 PERRIMEZZI (G. M.) Vita di S. Francesco da Paola, 2 vols. in 1, roy. 4to. *portrait; vellum extra, gold-tooled and painted sides, with arms in centre, gilt gaufré edges* *Roma*, 1855 1 8 0

A glittering and ambitious specimen of modern Italian work.

III. FRENCH BINDINGS SEC. XV-XIX

in chronological order.

1. Stamped bindings (1490-1540).

111 HEURES DE ROME. (On title, beneath Pigouchet's mark:) CES PRESÊTES HEURES a lusage de Rōme furēt acheuees le siziesme iour doctobre. Lan Mil. CCCC. iiii. xx. et xv. Pour Simō vostre . . . large 8vo. lettres gothiques, 74 *leaves (sign. a-h in eights, i in ten;) every page decorated with a beautiful* BORDER *enclosing a great number of woodcuts illustrating the Sibyls, the Passion, etc.; with* 18 *engravings of large size, including that on the title, the anatomic Man, and the Grail; all uncoloured; fine large copy in the original stamped binding* (*Paris*, 1495) 50 0 0

The pattern on the sides of the binding is a repetition of rose and lozange-forms in compartments framed within rows of parallel lines. The binding is of the same age as the book.

VERY RARE. There is less of the *criblé* background work in the borders than in the 1498 and later books. The flower and insect patterns in the Calendar borders give a special air of elegance to this volume. Some of the larger engravings that appear here were not used in the 1498 publications. No. 23 of Brunet's list.

112 LE NOUVEAU TESTAMENT . . de la traduction des Docteurs de Louvain, reveue & corrigée de nouveau, si exactement, qu'elle est au vray une nouvelle traduction . . . 2 parts in 1 vol. 12mo. *calf, with the sides of an ancient French binding on which are stamped figures of the Virgin and Child, on the upper, and of St. John at Patmos, on the lower cover* *Paris, Michel Vaugon*, 1688 5 0 0

A remarkable and rare edition of the French Testament, in which will be found many of those readings for which the Bordeaux edition of 1686 is notorious.

The old leather sides belong to a binding of the early sixteenth century, and the impressions were evidently taken from the plates or blocks which served for printing illustrations in Livres d'Heures.

113 [ARBOLAYRE.] LE GRANT HERBIER en francoys Contenant les qualitez Vertus & proprietez des Herbes Arbres Gommes & Semences. Extraict de plusieurs traictez de medecine Cōme de Auicenne de Rasis de Constantin de Isaac & de Plataire. Selon le commun vsage, sm. folio, lettres gothiques, *numerous woodcuts; in the original binding*
. . *Paris par Guillaume Nyuerd Pour Iehan Petit, Et pour Michel le Noir* . . (*about* 1520) 21 0 0

The binding offers a curious contrast to the work done twenty years later . . There is a sort of broad floral border on the sides, but the inner space is covered with coarse bars, in fess, pale, and saltire, so as to present the appearance of a gate. It is all in blind-tooling.

114 VITA & PROCESSUS sancti Thome cantuariensis martyris super libertate ecclesiastica . [*On verso of* (*m v*) :] . . *ĩpressa fuit Parisius per magistrum Johannem philippi* (*Cruczenach*) : *ɔmorãtem in vico sctĩ Jacobi ad int'signium sctẽ barbare. Et ɔpleta Anno dñi Millesimo qdringẽtesimo nonagesimoquinto* . . (1495)—Libellus iste conflat' est et compositus per dominum Petrũ bertrandi . . . *Explicit quid' libellus de iurisdictione eccl'iastica* . . *Impressus parisij per magr̃m Joh'em philippi alemanũ* . . *Anno dñi millesimo quadrĩgẽtesimo nonagesimoquinto* . . (1495)—2 vols. in 1, small 4to. *a fine copy*, UNCUT, *in an early Parisian binding stamped in blind-tooling with arabesque ornamentation*, VERY RARE 1495 5 0 0

The binding may be referred to about the year 1520-30.

115 HORÆ SARUM. (*On title beneath Vostre's mark:*) Officium beate Marie vgnis ad vsum Sarũ: cũ plurib' deuotis orationibus . . figuris, ac mortis accidẽtia nouiter additis, expensis honesti viri Symonis vostre cõmorantis Parisius . . sm. 8vo. lettres gothiques, **printed on vellum,** 128 *leaves* (*sign.* a-q *in eights*), *richly illustrated with* 14 *large figures, not including the title and the anatomical man; borders to every page, enclosing hundreds of smaller engravings, Dance of Death, etc.; in a sixteenth-century binding of pigskin stamped with figures and bearing the impressed initials* S R, *gilt edges* (168 *mill.*) *Paris, Vostre* (1512) 72 0 0

Several prayers and rubrics, as well as the detailed contents at the end, are in English. This edition was unknown to Brunet.

The binder whose initials S. R. appear on the sides was Etienne (Stephen) Roffet, who flourished in Paris about 1530-40. One of the figures represents Chastity, the other Justice.

116 **Francis I.** HUGONIS AMBERTANI COLUNGIANI Sylvæ celebratissimam Francisci magni valesii in heluetios victoriam, cantatissima Caroli octavi & lodouici duodecimi prelia (quibus bellacissimus Jacobus chabanus . . interfuerit) . . 12mo. *calf, gilt gaufré edges, from the library of* FRANCIS I, *with his arms and device in gold on sides, but rebacked; from the Hamilton Palace library*
apud Egidium Gormontium in parrhisiorum Lutetia, 1516 25 0 0

Bound probably about 1520, before Francis I adopted the closed crown, which all his successors have used.

117 TUNSTALL. De Arte Svpputandi libri quatuor, Cutheberti Tonstalli, sm. 4to. *fine copy in the original calf, stamped with medallions of Mars and Lucretia* *Parisiis ex officina Roberti Stephani*, 1538 10 10 0

The medallions were perhaps intended to represent François I and the Duchess d'Etampes.

2. The grand age of bookbinding (1530-1575).

118 **Francis I.** POSTEL. DE MAGISTRATIBVS ATHENIENSIVM liber . . Gulielmo Postello . . authore, sm. 4to. *bound in smooth brown kid, the sides richly gilt and painted with an ornamental design within which the crowned Salamander and the letter* F, *which were the symbols of François I, fill*

the oval centre-piece; a line of golden lilies on the bandless back; enclosed in a red morocco case
Parisiis apud Michaelē Vascosanum, 1541 100 0 0

The design is simpler than those which we call Grolieresque, notwithstanding that there is a geometrical pattern with some interlacements. There is also a subsidiary ornament of wreathed arabesque terminating in grotesque heads like those on Verard's title-pages.

Jean Grolier :

119 [ESOPO HISTORIADO] *Colophon:* FRANCISCI DE TUPPO . . . in uitam Esopi fabulatoris . . . traductio materno sermone fidelissima & in eius fabulas allegorie cum exemplis antiquis modernisque finiunt feliciter. Impresse Aquile per magistrū Eusanium de Stella . . . una cū Ioanne Picardo de Hamell ac Loiso de Masson Francigena consociis suis . . . M.CCCC.LXXXX.III . . . sm. folio, 90 *large woodcuts within elegant woodcut borders, in the original smooth calf binding covered with geometrical interlaced tooling in gold and silver with painted compartments, the back and the fore-edges mended, the upper side bearing an inscription of ownership,* "Io. Grolierii et amicorvm;" *in a blue morocco case* *Aquile*, 1493 250 0 0

This edition of Tuppo's Æsop, printed at Aquila, in the kingdom of Naples, is so excessively rare that only one copy besides this has hitherto appeared in the market. There are probably not half a dozen copies in existence, and certainly no other distinguished like this, by the honour of a binding which bears Grolier's well-known device.

The volume was probably not bound for Grolier himself, but bought by him and added to his library. If indeed it were bound for him, it would be one of the earliest efforts of the school of binding which is now associated with his name. It seems to have been done in Italy about 1520.

120 MACROBIUS DE SOMNO SCIPIONIS ET DE SATURNALIBUS, sm. folio, *MS. notes,* GROLIER'S COPY *in old calf, richly ornamented in black and gold compartments, lettered in gold on obverse of cover* MACROBIVS *and* IO. GROLIERII ET AMICORVM, *having on the reverse* PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM, *gilt gaufré edges, beautifully repaired by F. Bedford* *Brixiæ*, 1501 105 0 0

No. 168 of Le Roux de Lincy's catalogue. Bound for Grolier in the pure Italian style of geometrical interlacement. The binding was probably done in 1528 when he received the Aldine edition, and it replaced the older covering. The MS. notes seem to be in Grolier's own handwriting, and the initials in the book are gilt and coloured like those in his Aldine books.

121 NOVVS ORBIS regionvm ac insvlarvm veteribvs incognitarvm una cum tabula cosmographica . . . adiecta est hvic postremae editioni Nauigatio Caroli Cæsaris auspicio . . instituta [*i.e.* Maximiliani Transilvani Epistola] (edente S. Grynæo), folio, *map,* GROLIER'S COPY *in old calf, gilt edges, but rebacked, the old sides ornamented with gold scroll tooling, and inscribed on obverse of cover* "NOVVS ORBIS," *in centre and below* "IO. GROLIERII ET AMICORVM," *having on reverse also in letters of gold* "PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM," *from the Beckford library* *Basileæ*, 1537 63 0 0

Grolier was at Paris in 1537. This volume was probably bound for him there or at Lyons in that year. The binding is certainly French work.

GROLIER—*continued.*

122 SERLIO. Il terzo libro di Sabastiano Serlio Bolognese, nel qval si figvrano, e descrivono le Antiqvita di Roma, e le altre che sono in Italia, e fvori d'Italia, folio, *corner of* K4 *torn off;* GROLIER'S COPY *in the original black calf, the sides tooled with an elegant interlaced design of geometrical character, gilt in compartments; the obverse bearing the title and the inscription* IO. GROLIERII ET AMICORVM, *the obverse bearing the motto* PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM; *in a red morocco case*

Venetia, Francesco Marcolini, 1540 125 0 0

Grolier had another copy, on large blue paper, which is now in the Paris library.

123 NICOLAI PRIMI Pont. Maximi Epistolae, folio, LARGE PAPER, *in the original smooth brown morocco, the back covered with fleurs-de-lis in gold, and the sides richly gilt with a geometrical and arabesque pattern,* GROLIER'S COPY, *with his name* IO. GROLIERII ET AMICORVM *and the title of the book on the front-cover, his motto* PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM *on the lower; enclosed in a red morocco case* *Romae, Franciscus Priscianensis,* 1542 300 0 0

This beautiful specimen of Grolier's library comes from the Marlborough collection. It is No. 185 in Le Roux de Lincy's list, where the binding is described thus: "Reliure d'une grande magnificence et dans un état parfait de conservation."

124 BAYFII (Lazari) Annotationes in legem II De captiuis & postliminio reuersis in quibus tractatur De re nauali . . . item Antonii Thylesii De coloribus libellus, à coloribus Vestium non alienus, sm. 4to. *bound in calf, with a superb interlaced pattern of black and gold in compartments,* Io. Grolierii . et amico . rvm. *stamped in gold on the upper cover,* Tanqvam ventvs. est. vita. mea. *on the lower cover; wrapped in a silk chemise, and enclosed in a brown morocco case* *Basileæ, Froben.* 1541 84 0 0

The wonderful freshness and perfect preservation of this beautiful binding have led to doubts being thrown upon its genuineness, some persons even going so far as to allege that it is a modern fabrication. I have taken careful opinions from three English binders of great experience, who ridicule the notion that it would be possible to invent such work at the present day, and who allege that there is nothing modern about it but a possible refreshing of the gold in some places, and perhaps a renewal here and there of the colouring in the painted compartments.—The design is a *chef-d'œuvre,* and some of the *motifs* of the pattern on the sides are worked to form similar ornamentation on the back. The general effect is one less of splendour than of exquisite taste.

125 SPERONI. Dialoghi di M. Speron Speroni, Nuouamente ristampati, & con molta diligenza riueduti, & corretti, 12mo. *ruled with red lines throughout, smooth dark calf or morocco, the sides covered with a grand interlaced geometrical pattern in silver with subsidiary ornament in gold, and the back bearing the words* "Io. Grol. et amic.," *gilt goffered edges; in a yellow morocco case*

In Vinegia, In casa de' figlivoli di Aldo, 1546 40 0 0

This book was not bound *for* Grolier, but was an addition, in its bound state, to his library. Hence the unusual style of placing his name abbreviated in the lowest panel on the back.

126 ROSARIO DELLA GLORIOSA VERGINE MARIA di nuouo stampato [per ALBERTO DA CASTELLO], 12mo. *with nearly* 200 *wood engravings and a woodcut border to every page, water-stained; old smooth morocco binding, the sides and back covered with interlaced designs combining several geometrical figures, all in broad silver lines edged with gold, the three*

GROLIER—*continued.*

interlaced crescents of Diane de Poitiers forming a centre-piece, the inscription IO. GROLIERII ET AMICORVM *added in the bottom of an outer gold border on the upper side, in a red morocco case*
Sine nota (*Venice, about* 1530) 42 0 0

The extraordinary combination of the crescents and the name of Grolier might be accounted for by supposing that, between the years 1559 and 1565, Diane either sent the book as a present to Grolier, or else turned it out of her library, and that it was then acquired by him.—No. 287 of Le Roux de Lincy's catalogue describes a similar instance of a Diane-Grolier.

127 LIVRE D'HEURES, sm. 8vo. (12mo.), **illuminated Manuscript on Vellum,** 15 *full-page* **Miniatures,** *every page of the book decorated with an elaborately gilt and painted border containing arabesques and figures of fruits and foliage, from Grolier's library, with patterns of interlaced ornament in gold, silver, and black on the sides and back, and the inscription* IO. GROLIERII ET AMICORVM *on the front side* *About* 1470 84 0 0

The binding was done about 1550. The arms which form a centre-piece on the sides seem to be Bourbon-Préaux, or else a quartering of France and Burgundy, France having an engrailed border. The inscription of Grolier's name indicates possibly that the book was added to his library in the later years of his life.

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128 DU BOULLAY. Les dialogves des troys estatz de Lorraine, Sus la tresioieuse Natiuite de treshault & tresillustre Prince Charles de Lorraine . . sm. folio, *in the original calf binding (repaired), with a beautiful Grolieresque interlaced pattern painted in compartments on the sides, in colours and gold, with the Lorraine arms surmounted by a cross as the centre-piece* *Strasbourg, Georges Messerschmidt,* 1542 36 0 0

The cross above the escutcheon shows that this beautiful piece of ornamental binding was executed for Nicholas then Count of Vaudemont and Bishop of Metz, afterwards first Duke of Mercœur. He was the uncle of the boy whose birth is celebrated in the poem.

129 ALCYONIUS. Petri. Alcyonii. Medices. Legatvs. de. Exsilio. , sm. 4to. *very fine copy, old olive morocco, the sides gold-tooled in* GROLIER *style, having the title of the book lettered in centre of the obverse side, and on the reverse* FORTVNA NVLLI PLVS QVAM CONSILIVM VALET, *gilt edges, in a blue morocco case* *Venetiis, Aldus,* 1522 50 0 0

This beautiful specimen of XVIth Century skill is described by Mr. Gibson Craig in his "Facsimiles of Old Bookbinding."

The binding is probably French, not Italian, and may have been executed at Lyons about 1545. The ornamentation on the sides is extremely elegant, although effected by very simple means. A rectangular figure cut by a lozange which projects beyond it on every side, and outside both another figure also rectangular in quality but having semi-circular inflections on each side which cut the projecting angles of the lozange.—All these figures are formed by double fillets.

This is not at all improbably a true Grolier, although his name is not upon it, and although he is not known to have used the device.—The book is one which he would surely have procured from Aldus during his stay in Italy. The binding, which I refer to about 1545, was evidently the second covering of the volume.

130 BIBLIA SACRA, 3 vols. large folio, *in the original calf binding, splendidly decorated with a Grolieresque pattern of geometrical design, coloured as a mosaic of white, black, red, blue, and gold, with the arms of a royal Archbishop in the centre; in perfect preservation, in cases*
Lugduni, apud Sebast. Gryphium, 1550 40 0 0

MAGNIFICENT BINDING EXECUTED AT LYONS, at the same period and in the same style as the charming designs made for Grolier. The arms which appear in the centres are not, as has been supposed, those of Louis Cardinal de Bourbon, Archbishop of Sens (born 1493, died 1556), but of his nephew Charles, Cardinal de Bourbon, Archbishop of Rouen (born 1523, died 1590). He was made Archbishop of Rouen in 1550, having recently received the Cardinal's hat—the latter fact being ignored on this binding, which bears only an Archbishop's, not a Cardinal's tassel. (Such an omission could not have taken place with regard to his uncle who had been Cardinal since 1517.) Cardinal Charles was for a short time known as Charles X of France.

These grand volumes are described on page 101 of Le Roux de Lincy's work on Grolier.

131 HEURES A LUSAIGE DE ROMME tout au long sans riens requerir auec la destruction de Jerusalē: & les figures de la vie de lhōme. et plusieurs autres belles figures, large 8vo. **printed on vellum,** *within elegant*

woodcut borders full of small figures illustrating the Dance of Death and a great variety of other subjects; with 20 large woodcuts which are painted and illuminated as Miniatures; in a sixteenth century Grolieresque binding, (rebacked) in brown calf, bearing a geometrical interlaced design in compartments of blue, white, and gold within an arabesque border similarly painted *Paris, Gillet Hardouin, s. d. (circ.* 1515) 52 10 0

In the Italian-Grolieresque style of about 1550.

132 [ZANTANI (Antonio)] Le Imagini con tutti i riversi trovati et le vite de gli Imperatori tratte dalle Medaglie et dalle historie de gli antichi, libro primo, sm. 4to. *fine plates of Medals, by* ENEA VICO, ELEGANTLY BOUND *in contemporary brown morocco, with rich ornamental gilt tooling in the* GROLIER MANNER, *gilt edges (book-plates of Jean Jobert inserted; autograph of Beverland on title), from the Sunderland library*
Parmæ, 1548 40 0 0

The ornamentation on the sides is a masterly effort of skill and taste; a grand yet simple framework of geometrical interlacement in parallel gold lines with a few centre and corner stamps *plein or*. The binding might have been done at Venice about 1550, but it seems to be rather French work of a few years later.

Henri II and Diane de Poitiers:

133 SALLUSTII de Catilinæ conjuratione ac bello Jugurthino historiæ, in Ciceronem invectiva . . . 12mo. *contemporary Lyonese binding, tooled in geometrical designs, the compartments painted and silvered, with the outlines in gold; bearing on the sides and back the crowned dolphin in gold of Henri II as Dauphin; from the Sunderland library, in a blue morocco case* *Lugd. S. Gryphius*, 1545 52 10 0

This charming volume, which is in wonderfully fine preservation, was bound at Lyons about 1546. This interlaced mosaic-work, in green, white, blue and gold, is ornamentation of the purest style, and shows that the Dauphin was "father to the" King. Rare as are the fine folios bound for Henri II and the fair Diane de Poitiers, the bindings done for the monarch while he was yet Dauphin are much rarer.

The signature of Francis Russell (probably the third Earl of Bedford) is found on the back of the first page, and that of T. Fletcher on the title-page. They were written about 1620. Perhaps Fletcher bought the book in France, and brought it home as a present to Lord Francis Russell.

134 PARÉ (Ambroise) LA MANIERE DE TRAICTER LES PLAYES faictes tāt par hacquebutes, que par fleches . . . sm. 8vo. (12mo.), **printed on Vellum,** *with numerous initials and woodcuts of surgical instruments and their uses, all richly painted and illuminated, the presentation copy to* **Diane de Poitiers** *in the original calf binding repaired, with a grand geometrical or architectonic pattern in gold on the sides, the back covered with gilt tooling,* UNIQUE, *in an olive morocco case* *Paris*, 1551 300 0 0

There is no special mark on the binding that indicates possession by the famous Diane; but in cadres within the illuminated border of the title-page, the three crescents and the interlacing H and DD are wrought in silver upon a blue ground; and the style of the ornament is that usually adopted by her binder. This unique vellum copy was undoubtedly the dedication copy to Henri II.

135 PTOLEMÆI (Cl.) Pelusiensis Mathematica Operis Qvadripartiti, in Latinum sermonem tradvctio: adiectis libris posterioribus Antonio Gogava Graviens, interprete . . . Deq; Speculo Vstorio . . . cum præfatione D. Gemmæ Frisii . . . sm. 4to. *ruled throughout, very fine and large copy (with numerous leaves wholly uncut) in smooth yellow kid or morocco, an exquisite interlaced design printed in compartments, on the sides, with the royal arms for centre-piece on the upper cover, a combination of the crescent, bow, and quiver*

DIANE DE POITIERS—*continued.*

forming the centre-piece on the lower cover; the HDD monogram and the crowned H alternating in the panels on the back *Lovanii*, 1548 150 0 0

A volume of great beauty, in absolutely perfect preservation, except that some of the colouring matter has been refreshed. The design is rich and beautiful; the geometrical ground-work being enriched by a subsidiary pattern of wreathing gold lines charged with and terminating in fleurons.

136 APIANI (Petri) COSMOGRAPHIA . . per Gemmam Frisivm . . iam demum ab omnibus vindicata mendis . . sm. 4to. *numerous diagrams with movable pieces, and small maps, besides the large full-sheet* Charta Cosmographica, *in which we have the celebrated world-map showing the whole of America as then known; very fine copy in smooth brown kid or morocco, the sides covered with a splendid pattern of geometrical and arabesque work in painted compartments, the back bearing on its panels the three interlaced crescents, the DDH monogram, the quiver, and the bow and arrow; enclosed in a blue morocco case* *Antuerpiæ*, 1550 150 0 0

The centre-piece on the sides is a circular figure in gold stamped as a medal with H and the double crescent interlaced, and the inscription "Omnivm victorem vici." This medallion is encircled by the ornament which consists of four bows united.

In this instance, as well as the preceding, some of the colouring has been refreshed, but the ornamental design is exquisite and represents the highest achievement of the art of the book decorator.

137 MISSALE MŌASTICŪ S'M ꝊSUETUDINE ORDINIS UALLISUMBROSE, stout folio, **printed on vellum,** *numerous large and beautiful woodcuts, many of them richly illuminated by a contemporary colourist, who has also in some places added painted arabesque borders, the margins of a dozen leaves near the end mended; in a splendid red morocco binding, executed for Henri II of France, the sides and back covered with a grand ornamental design in gold, with a centre-piece on the sides on which are stamped the arms, initial, and collar of the King, gilt edges*

Venetiis, L. A. Junta, 1503 150 0 0

No less valuable as an extremely rare book than as a noble specimen of the finest development of ornamental binding which has ever existed. The pattern is remarkable for the freedom and beauty of its curves and the masterly skill of the composition. The last time a vellum copy of this edition of the Giunta Missal appeared in the market was in 1860, when a copy was bought at Sotheby's for the British Museum for £120. In that copy it seems that the final leaf of colophon was wanting.

The binding may be referred to about 1555.

138 CAMERARII (BARTHOLOMÆI) DE PRÆDESTINATIONE dialogi tres, sm. folio, *a most interesting and remarkable volume, bound in white leather, the sides blind-tooled with the various emblems of* DIANA OF POITIERS *and the initial of Henri II, having in the centre* CONSEQVITVR QUOD CVNQUE PETIT, *on*

DIANE DE POITIERS—*continued.*

the reverse side NIHIL. AMPLIVS OPTAT; *in a red morocco case* 1556 210 0 0

Mr. Gibson Craig, in his "Facsimiles of Old Book-binding," describes the volume: "It is ruled throughout, bound in white kid, and tooled over the back and sides with the well-known emblems of Diana of Poitiers and the initial of Henry II. This volume was latterly in a Conventual Library at Florence, from which, on the dispersion of the inmates, it was acquired by Dr. Foresi—a well-known collector there—and from him I purchased it some years ago." In fine condition. With an Autograph Letter from Sir James Lacaita, respecting the provenance of the volume.

This rare work is dedicated to Marguerita of Valois, the sister of Henri II and afterwards Duchess of Savoy.—The binding is of course Parisian, of the year 1556, and is one of the most peculiar and characteristic examples of the artistic work done for Henri II and Diane de Poitiers. The curving palm-branches which entwine upon the sides and leave an oval centre for the motto and the smaller crescents, are themselves clasped at top and bottom by larger crescents. Above and below are the bows of the huntress; her arrows are grouped at the sides and also lie in saltire behind the main design. The crowned H, the interlaced D and H, and the intertwining crescents appear in the spaces. The back has a simple arabesque design stamped in black.

139 JUSTINIANI Institutiones civiles cum bipartito commentario Egvinarii Baronis, sm. 4to. *ruled, old calf, gilt edges, with a medallion of Henry II of France, dated* 1557, *the head of the King on the obverse, the triumphal chariot on the reverse; and the date* 1559 *stamped in gold on sides* *Pictavis,* 1555 7 7 0

This work was dedicated to Margaret Queen of Navarre.

140 THEMISTIUS. OMNIA THEMISTII OPERA . . . Alexandri Aphrodisiensis libri dvo de Anima, et de Fato vnvs, *Græce,* sm. folio, FIRST EDITION, *fine copy from the library of* DIANE DE POICTIERS *in brown morocco, richly ornamented with gold tooling, the arms of Henry II and Diane de Poictiers, with their cyphers, forming the centre ornaments, the old sides preserved and very tastefully rebacked by F. Bedford, gilt gaufré edges* *Venetiis, Aldus,* 1534 110 0 0

The ornamentation is effected entirely by means of gold, and is truly regal in its grand simplicity. The elements are the crown, shield, and collar of France, with the crescent and two crowned H H within an ovaloid frame composed of four hunting bows. In the space between this border and the square outer frame of plain gold ornament we find the title of the book, the monogram of D D and H, the three interlaced crescents, and the crowned H repeated.

141 THEOPHRASTI de historia plantarum libri decem . Eiusdem de causis plantarum . . ARISTOTELIS problematum . . . *Græce,* sm. folio, *very fine copy from the library of Henry II and Diana de Poictiers in olive morocco, gilt gaufré edges, the sides beautifully ornamented with the royal arms, interlaced D H D, interlaced crescents, bow and fleurs-de-lis* *Venetiis, Aldus,* 1497 300 0 0

A wonderfully fine example of the famous library of Anet, having the back entirely sound, which is a circumstance of extraordinary rarity in volumes of this kind. The ornamental design by the binder is contained within a broad rectangular framework on the sides which is formed by a number of fillets, gilt and blind pressed. The pattern

DIANE DE POITIERS—*continued.*

is a geometrical interlacement in the style rather of the Eves than of the Henri II binder, so that we may regard it as being the invention of the latter from which all the Eve models were taken. Above the upper border, the title is stamped in gold, outside and beneath it are the crescents and the D D H. In the central space are the royal arms, collar, and crowned H H within an ornamental frame composed of four united bows, around which are scattered the crescents and other devices. At the top of the central compartment we see the letter ·A· which may mean *Anet*. It cannot be the Greek numeral I, because this volume is complete in itself, and if considered in relation to the set of Aristotle, published by Aldus, could only be considered as Vol. V not Vol. I. On the front edge the letter H stands in the midst of the arabesque goffering. On the top edge is the D and H monogram, and on the bottom the interlaced crescents.

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142 DOC (Jean) VITA, PASSIO, SEPULTVRA CHRISTI MARTYRIS ARIOPAGITÆ DIONYSII SOCIORUMQUE EIUS; Corporum eorundem Inuentio ac Translatio, per piũ regem Dagobertum. Quibus iuncta est Dominicæ precationis quædã breuis explanatio, ad iuuenes Dionysiani monasterii Cœnobitas, Ioanne Docæo, eidem præfecto, authore, 12mo. **printed on vellum,** *in the original binding with gilt ornamentation on the sides, and gilt edges* *S. n.* (*Paris*, 1549) 21 0 0

APPARENTLY UNIQUE AND UNKNOWN.

The binding is a pretty and well-preserved example of work done, about 1549-50, in the monastery of St. Denis. It has centre and corner-ornaments, and a row of stars and dots within the parallel fillets, in gold.

143 BIBLE. DIVINAE SCRIPTVRAE, Veteris ac Novi Testamenti, omnia . . . multo quam unquam antea emendatiora, in lucem edita, folio, *fine copy, ruled, in old French calf, gilt edges, rebacked, an escutcheon in gold on the sides* *Basileae, Ioan . Heruagius*, 1545 3 3 0

With the rare Latin preface by Melanchthon. Bound at Lyons about 1550. The arms are a swan accosted with the letters D T, and bearing in pale the letter I; with a chief bearing three roses per fess in a field fleurdelisé, and a base with two bends.

144 BOIARDO (Matteo Maria) Orlando Inamorato, rifatto tutto di nuovo da F. Berni, sm. 4to. *ruled, book-plate of the Earl of Strathmore, limp vellum*, RARE *Milano, A. Calvo*, 1542 4 4 0

This is the second edition of Berni's Orlando, and contains two Sonnets by Albicante.

The binding is apparently Lyonese, about 1550, with arabesque ornamentation in gold on the back, the sides having a plain double fillet of gold and an oval ornament in the centre. The initials "I. L." are stamped in black on the sides. They stand for John Lyon, one of the ancestors of John Lyon, Earl of Strathmore, whose bookplate (about 1755) is pasted inside the cover.

145 GALTHERI (Philippi) poete Alexandreidos libri decem, nunc primum in Gallia Gallicisque characteribus editi, sm. 4to. *entirely printed in* **lettres de civilité**; *fine copy in the original calf binding, stamped with figures and arabesques in relief, and with flower-ornaments in blind-tooling* *Lugduni, Robertus Granjon*, 1558 3 3 0

The binding was done about 1560; there is a date of 1570 on the front cover, but it was only an addition.

146 BEMBO (Messer Pietro) GLIASOLANI, 12mo. *olive morocco, gilt edges, the sides covered with a geometrical interlaced pattern in gold, the back tooled with wreathing lines and ornaments of fanfare style, in a morocco case* *Vinegia, Aldo et Andrea Asolano*, 1515 25 0 0

This beautiful binding was done in Paris about 1560, and is therefore the second covering of the book. It is a fine example of Grolieresque work, in the development arising from Geoffroy Tory's designs.

147 PLAUTI (Marci Actii) Comoediae vigiti . . . una cũ luculẽtissimis cõmentariis Bernardi Saraceni: Joanis Petri Vallae: & Pyladis Brixiani, folio, *numerous fine woodcuts, fine copy in the original olive morocco, richly tooled in gold on the back and sides with a beautiful arabesque design of interlaced ornament, in Geoffroy Tory's manner, gilt edges* *Venetiis, per Melchiorẽ Sessam & Petrũ de Ravanis*, 1518 50 0 0

This is one of the noble bindings of the best period of French work (about 1560), and exhibits a pattern very closely resembling that of the Vallombrosan Missal above

described. It is undoubtedly the work of one of the artists employed by Henri II, and is moreover in a thoroughly fresh and unsophisticated condition—in fact, an admirable example of the grand school of French artistic binding.

148 HOMERI ILIAS, ULYSSEA, BATRACHOMYOMACHIA, HYMNI (cum Vita Homeri ex Herodoto, Dione, et Plutarcho), *Græcè*, 2 vols. sm. 8vo. FIRST ALDINE EDITION, PRINTED UPON VELLUM, *in an exquisite olive morocco binding by one of the artists who worked for Henri II, Diane, and Catherine, gilt edges, the sides and backs ornamented with a beautiful pattern of scroll-work decoration, à fers azurés; from the Sunderland library, in red morocco cases* (*Venet. Aldus*, 1504) 650 0 0

Here we have the rare combination of a book in every way valuable, with a binding of the most precious character. The owner of the first Aldine Homer on vellum can put himself on a level as a collector with Lord Spencer and the Duke of Devonshire; but it is not likely that any of the four copies described by Renouard (Royal Library B.M., Pius VI, Althorpe, Chatsworth) can vie with the Sunderland copy in its exterior. This is probably one of the last grand works executed by the great artists who disappeared from the capital of France when the Huguenot persecutions began which culminated at St. Bartholomew. It was executed about 1560-65.

149 DANTE. L'AMOROSO CONVIVIO di Dante, con la additione . . . 12mo. *fine copy in olive-brown morocco, covered with blind tooling (originally silvered), gilt edges* *Vinegia*, 1531 60 0 0

From the library of Queen Catherine dei Medici, and bound for her probably in Paris about 1560-65. Her ownership is marked by the monogram of two K K back to back, and presenting the appearance of an X with an I in pale across it. This monogram is supposed to have been intended to express Charles IX (K IX) but was adopted by his mother. The binding is a curious example of French imitation of an Italian pattern, and must have been the result of a special command from the Queen. It seems a tolerably close copy of the original Venetian pattern of the date of the book.

150 BOCCACCIO. LE DECAMERON de M. Iehan Bocace Florentin, tradvict d'Italien en Francois par Maistre Antoine le Maçon . . sm. 8vo. *fine copy in the original calf* *Paris, Martin le Ieune*, 1559 2 10 0

Extremely plain and ordinary work, with but little ornament,—all in blind-tooling. It furnishes, however, the immediate prototype of the beautiful Boyer bindings a century later.—The initials I. L. are impressed in gold on the sides, and refer to John Lyon, Earl of Strathmore.

151 TVRNEBI (Adrianì) ADVERSARIA, 2 vols. in 1, thick 4to. *ruled, the old calf sides preserved, on which is an* ELABORATE GROLIER PATTERN *in gilt scrolls, and painted compartments in various colours, gilt edges, with interlaced* MM *and motto* "QUIESCO TANDEM" *on the sides, as centre ornaments, rebacked* *Paris*, 1564 25 0 0

The preservation of the sides is perfect. A charming specimen of the best period of Parisian binding, a little gayer and more arabesque than the fine Groliers, but admirably rivalling the work done for that amateur.

The motto and monogram seem to be those of Muretus, who had been in Paris, 1561-63, and had then renewed his old friendship with Turnebus. The book must have been bound for him in Paris in 1564-65, to send on to Rome.

152 LUCRETIUS. Titi Lvcretii Cari de Rervm Natvra libri sex à Dionysio Lambino . . illustrati, sm. 4to. *title within woodcut borders, in the original calf, gold tooled and lettered sides* *Parisiis*, 1563 10 0 0

First edition, with the Commentary of Lambinus. The binding is a well-preserved example of work done at Paris about 1563, but curious by reason of the very massive and clumsy bands on the back, which are of two varying sizes. An escutcheon is stamped on the sides: a lion rampant, debruised by a fess.

153 CYRILLI Hierosolymorum Archiepiscopi (Sancti) Catecheses, *Græce*, sm. 8vo. *beautiful copy in the original Tory-Grolieresque binding, rebacked, the sides covered with a charming arabesque pattern, gilt, silvered, and painted black and red in compartments; in a morocco case* *Parisiis, Guil. Morel.* 1564 50 0 0

The ground pattern of compartments is enriched by a great quantity of scroll-

work and ornaments gilt with *fers azurés;* the combination both of colour and design yielding a delightful effect. The book belonged to Sebastien Zamet, Bishop of Langres, about 1625, and has his autograph on the title.

154 ALBOQUERQUE. Commentarios de Afonso Dalboquerque capitão geral & gouernador da India, collegidos per seu filho Afonso Dalboquerque das proprias cartas que elle escreuia ao . . . Rey dõ Manuel . . folio, *first edition, ruled throughout with red ink, fine copy, bound in calf, with gilt ornaments of Lyonese styles on the sides and on the back, gilt edges* *Lixboa, Ioam de Barreyra,* 1557 60 0 0

The binding was executed in Paris about the year 1565. EXCESSIVELY RARE—so rare indeed that until last year, when a much inferior copy turned up at the Crawford sale, there was none in the British Museum, and the Hakluyt Society editor of Alboquerque's commentaries was obliged to make his translation from the reprint of 1574 (in the Grenville library). The Royal Library at Dresden contains a copy of the first edition of 1557, but beyond the two enumerated, no other seems to be known. The Salvá library, like our great national collection, can only exhibit the 1574 reprint—also a very scarce book, but of a totally different degree of rarity and intrinsic value.

155 VALERII MAXIMI FACTORVM: AC DICTORVM MEMORABILIVM liber . . [cum prefatione Boni Accursii], sm. folio, *limp brown morocco binding, the sides covered with gilt tooling in the Geoffroy Tory manner, having the title on the upper cover and initials* T. D. M. *in a monogram on the under cover, gilt and gauffred edges* *Venetiis impressit,* 1478 48 0 0

The missing nominative to "impressit" in the colophon lurks somewhere in the four initials—P.F. B.R. S.F. Z.F.—which flank the two lines of imprint.

The binding is undoubtedly French, not Italian, although it has been suggested that the T. D. M. means Maioli,—and was done about 1565. The decorative design on the sides is large and grand;—it consists of plain gold lines sweeping gracefully in bold intersecting curves, starting from, charged with, and ending in those ornaments à *fers azurés* which are remarkable in the Henri-Diane bindings.

156 VERGILII Bucolica, Georgica, Aeneis, cum Servii commentariis . . . (cura Jo. B. Egnatii), sm. 4to. *numerous woodcuts, contemporary stamped calf binding, from the Sunderland library*
Venet. Bernardinus Stagninus, 1507 8 8 0

The binding has the following inscription: "*Melior vigilantia somno. Ant. R.* (ANTONIUS RINCKIUS whose name appears inside the cover); *spes mea christus.*"

The binding is an elaborate specimen of stamped ornamental work. Anton Rinck probably met with the book at Lyons, and had his motto and name impressed on it in 1568. He then sent it as a present to his son Johann Rinck "perlegendum et ediscendum." The son gave it away in 1571.

157 CALVIN. Sermons de Iean Calvin svr les devx epistres sainct Paul à Timothee, & sur l'Epistre à Tite, sm. folio, *in a stamped Lyonese binding, covered with heads and arabesques in blind tooling; with the initials H. M. and the date* 1569 *Geneve, Iean Bonnefoy,* 1563 3 10 0

158 HEVRES NOSTRE DAME, à l'vsage d'Amiens . . . 18mo. *printed in red and black, with woodcuts, in the original calf binding, gilt edges, with a device stamped in gold on the sides* *Paris, Guillaume Merlin,* 1569 7 7 0

This is an interesting binding, as the design on the sides is almost identical with the woodcut on the title-page. It represents the swan bearing the cross, with the punning motto *In hoc signo vinces.*—We may infer that Merlin was a binder as well as a publisher.

159 ORNAMENTO DELLE BELLE ET VIRTUOSE DONNE, opera nova nella quale troverrai varie sorti di frisi . . . & ogni letti con ponti tagliati, ponti gropposi, & ogni altra sorte di ponti per fare quelle belle opere che si appartengono alle virtuose & lodeuoli fanciulle, sm. 4to. *title with woodcut of a lady and her daughters doing lacework, and* 27 *other leaves entirely consisting of woodcut models for point lace; altogether* 53 *patterns; fitted into an early binding of red morocco gilt, the sides covered with a geometrical interlaced pattern in gold, with a centre-piece containing the arms and crown of an Enfant de France*
Without date, place, and printer's name (*about* 1580) 70 0 0

EXCESSIVELY RARE, being quite unknown to the bibliographers. It may be an enlarged edition of the book printed with the same title by Mattio Pagan in 1554. The work consists of 28 leaves, each leaf bearing a signature (from A to Gg, omitting K and Y).—It is bound up with Tagliente Arte de lo Scrivere, 1560.

The binding was done about 1570.

160 GAGUIN (Maistre Robert) LES GRANDES CRONIQUES: excellens faitz et vertueux gestes: des tresillustres tres-chrestiens magnanimes et victorieux Roys de France . . . . en lan Christifere mil cinq cens et quatorze songneusement reduictes et translatees . . . en nostre vulgaire francoys . . . ensemble aussi plusieurs additiōs . . . folio, LETTRES GOTHIQUES, **Printed on Vellum,** *with the woodcuts elaborately coloured and* **illuminated** *in the style of original* **miniatures,** *a beautiful copy, ruled throughout with red ink, in a sixteenth-century binding (repaired), calf, stamped with bold gilt ornaments on the sides and back, gilt edges* *Paris, Galliot du pre,* 1514 420 0 0

A lovely book, worthy of a king's library. The binding was done in Paris about 1570. It is in the Lyonese style, of mixed geometrical and arabesque pattern, with *fond d'azur.* On the first page of the book, the arms of the original owner are painted, with his device, and two lions for supporters. However, the distinctive emblems are effaced, and we can only see that the shield was *gueules.* The first word of the motto is also defective, and we can only read the remaining two, which are *dargent silla.*

161 ARIOSTO, Orlando Fvrioso . . . con alcvne stanze, et cinqve d'vn nvovo Libro . . . con alcvne allegorie, et nel fine una breue expositione et tavola . . . sq. 8vo. *with many elegant woodcuts and initials, ruled with red lines, fine copy in brown leather, covered with gold tooling, with the name of "Anne Segvier" in the centre, rebacked, gilt goffered edges* *Vinegia Gabriel Giolito de Ferrari . e fratelli .* 1551 10 0 0

A fine example of Parisian Maiolesque binding. Anne Séguier was probably one of the daughters of the first Pierre, and this work was done for her about 1570.

162 RIME DE GLI ACADEMICI OCCVLTI con le loro Imprese et discorsi . . . sm. 4to. LARGE PAPER, *ruled throughout, fine copy in light brown calf, the sides and back richly tooled with a beautiful Grolieresque pattern in black and gold, the edges gift and goffered; the name Henricvs Fichbach on the upper cover, and the date Lvtetiae .* 15. *Septemb. anno.* 1570 *on the lower* *Brescia,* 1568 40 0 0

A singularly fine specimen of Grolieresque decoration at the time of its passing away. The collector, Heinrich Fischbach, whose name is spelled without the H, must have been a German resident in Paris in 1570.

163 BARBARO (Daniel) Pratica della Perspettiva, folio, *numerous diagrams, fine copy in vellum, gilt edges, with arms of Philipp Ludwig, Count of Hanau, stamped in gold on sides* *Venetia,* 1568, *at end* 1569 12 12 0

Bound about 1570 in Lyons or Paris.

This Count of Hanau (afterwards Duke of Neuburg) was an ardent Reformer and a favourite young companion of Coligny. He had a narrow escape in Paris on the night of St. Bartholomew.

164 LE NOVVEAV TESTAMENT . . . auec annotations reueuës . . . par M. Augustin Marlorat, *Geneve, Pierre Perin,* 1577—LES PSEAVMES de David, mis en rime Françoise par Clement Marot & Theodore de Beze, **with the Music,** *Geneve, Abel Rivery,* 1577—2 vols. in 1, stout 12mo. *ruled with red ink throughout, very fine copy, in a rich ornamental binding, the edges gilt and goffered with a geometrical design* 1577 7 10 0

Bound, probably at Lyons, about 1578. The Grolieresque and arabesque pattern are formed by the portions of the leather left uncovered in relief, in the midst of the rich broad *azuré* surface in gold impressed by the plaque.

This rare volume, which can scarcely have been bound out of Lyons, must have been carefully treasured in secret by its Huguenot owner, its present condition being so remarkably fresh and fine. H D on the front side, and M. Gomeret on the back, may be read in various ways, and as one name or as two. The Calvinist Form of Prayer and Catechism and a Calendrier historial follow the Psalms.

3. Ruette or Bourbon bindings (1580-1660).

(*Elegant and solid work, more sober in taste than the Eve or Gascon styles. Many of the books in this class were probably bound by the Eve family, but the style is that of the royal books usually ascribed to the Ruettes.*)

165 HEURES DE NOSTRE DAME, 12mo. **illuminated MS. on vellum,** *with* 33 *pretty Miniatures on chequered, diapered, and variegated backgrounds, with an ivy-leaf border to every page; bound in olive morocco, with a Crucifixion on one side and an Annunciation on the other, the angles decorated with wreaths of foliage, and all the intervening spaces on side and back covered with repetitions of a monogram composed of D C* *MS. about* 1380-90; *binding about* 1580 63 0 0

The MS. is one of an elegant type which is not often met with. The binding is one of the earliest of the class to which I have given the name of Bourbon bindings, and to which the De Thou volumes belong.

166 HORÆ B. V. M. sm. 4to. **illuminated MS. on 186 leaves of fine Vellum,** *in fine and perfect condition, written by a Flemish scribe, with eleven* **Miniatures,** *innumerable initial letters in gold and colours, and nearly every page illuminated with delicately drawn scroll ornaments down the margin; in a sixteenth century French morocco binding, gilt edges, the sides and back gilt, with a cypher composed of a triangle and three annulets interlaced* *circa* A.D. 1450 36 0 0

Bound for Claude le Bourgeois, Seigneur of Moleron, about 1580.

167 CODE DU ROY HENRY III. Roy de France et de Pologne, folio, LARGE PAPER, *fine copy, ruled, in old red morocco, the sides and back covered with a semé of golden fleurs-de-lis, having the arms of Henri II and his Queen* LOUISE DE LORRAINE *in the centre on each side, and the symbol of the Saint Esprit at the corners; gilt edges* *Paris*, 1587 50 0 0

From the arms, and the corner-ornaments, this binding appears to have been executed before 1589, and thus to belong, in time, and by ownership, to the Valois section of royal bindings. But it is totally different in its character, and is, therefore, a landmark in the history of the art, the style of ornamentation being quite new, although it became a favourite fashion among the Bourbon kings.

167*[GUEVARA (Antonio de)] L'Horloge des Princes, contenant la vie, mœurs, & graues discours de Marc Antonin . . . Recueillie de diuers autheurs, & traduicte en François par I. Lambert . . 4to. *Large Paper, ruled throughout with red ink, top margin of title mended, fine copy in the original binding, gilt edges, the sides and back covered with fleurs-de-lis, and the monogram* (C O *interlaced*) *of Catherine de Bourbon, Duchesse d'Albret, the Bourbon escutcheon within a wreath forming the centre piece* *Paris, Iean Borel*, 1580 7 7 0

Bound not a very long time after the date of the book; certainly before 1590.

168 ROMAN DU ROY ARTUS, ET DES CHEUALIERS DE LA TABLE RONDE, stout large folio, *French* **MS. on vellum,** *with illuminated initials and capitals, and containing nearly* 80 **singularly beautiful Miniatures** *illustrating the story with scenes of love, war, and pageantry, many of them forming exquisite pictures in design, execution, and colouring, formerly in the possession of* CATHERINE *de* BOURBON, *Duchesse d'Albret, sister of Henri IV, with her cypher on the old calf sides* 1468 250 0 0

169 BIBLIA, ad vetvstissima exemplaria nunc recens castigata, sm. 4to. *with hundreds of fine woodcuts; in a contemporary French olive morocco binding, gilt edges, and a gold wreath on the sides, the back mended* *Venetiis*, 1587 7 7 0

169*VERGILII (Polydori) Anglica Historica, sm. folio, *vellum, with the arms of Grolier de Servieres in gold on sides* *Basileæ*, 1570 6 6 0

The motto and the arms are those of Antoine Grolier de Servieres (about 1590), but there is a label which he did not bear, and there is no coronet above either the shield or the helmet. The motto "nec arbor nec herba" refers to the gooseberry-bush (*groseillier*) which rises as a crest above the helmet, and was intended as a pun on "Groslier."

170 Ex Plauti Comoediis. XX. quarum carmina magna ex parte in mensum suum restituta sunt (cura Francisci Asulani), 8vo. *exceedingly large fine copy, ruled with red lines, old French red morocco, joint broken, gilt edges, with arms of an Abbot (a cross between 4 castles) on sides, and the back covered with interlaced BB and YY separated by fleurs-de-lis stamped in gold* *Venetiis in ædibus Aldi, etc.* 1522 4 4 0

The binding, which is a beautiful specimen of French art and French leather, was done about, or soon after the beginning of the 17th century.

171 Parabosco (Girolamo) Comedie, 18mo. *old red morocco, with interlaced BB and YY, and fleurs-de-lis on the back, gilt edges* *Vinegia*, 1560 1 10 0

The binding is of the same period as the preceding.

172 Cartes de la Province de Picardie, Boulonois, Artois, et Pais reconquis, 36 *coloured Drawings of Maps and Plans of the North-Eastern provinces of France recently acquired by arms or diplomacy, beautifully executed in* 1602 *and* 1603 *for King Henry IV's own use*, roy. folio, *olive morocco, super extra, covered with fleurs-de-lis (the King's Arms forming the centre ornaments with his crowned H. at each corner), stamped in gold, a magnificent specimen of the skill and taste of the royal bookbinder* 1602-3 350 0 0

Fetched at the Beckford sale £375.

Independently of the artistic and royal associations which should make this volume precious in the eyes of every Frenchman, it has also a scientific value; the maps being the first detailed and accurate cartography on a large scale of that portion of the French kingdom which it deals with. After Henry IV signed the treaty of Vervins in 1598, by which the war with Spain was closed, he ordered this Atlas to be prepared as a monument of what he had done to enlarge the kingdom, and to create a new epoch in French history.

The MS. consists of one leaf "Table des Cartes," and 36 double leaves of maps, as follows:—

1, General map (of Picardy, the Boulonnais, Artois, and the Pays Reconquis);

2, Gouvernement de Calais; 3,—d'Ardres; 4, 5,—du Boulonnois; 6-19,—gouvernements de Montreuil, Rue, Abbeville, Dourlens, Amiens, Corbie, Peronne, Mondidier et Roye, Han, St. Quentin, La Ferre, Castellet, Guise, and Fort de la Capelle; 20-36, plans of the towns and fortresses of Calais, Ardres, Boulogne, Monthulin, Montreuil, Rue, Abbeville, Dourlens, Amiens, Corbie, Peronne, Han, St. Quentin, Castellet, Guise, La Capelle, La Ferre.

As the general map includes a good deal more territory than came into French hands before the time of Louis XIV, it also serves as an index to the hereditary policy of the statesmen of that nation.

173 Synesii Philadelphi seu Fratrum Amantes vel de Benignitate Oratio, *Gr. et Lat.* 12mo. *fine copy, ruled with red lines, gilt vellum, the back tooled with fleur-de-lis, and the arms of Henry IV of France stamped on the sides* *Paris*, 1604 5 0 0

174 Fernandi (Berengarii) Lvcvbrationvm libri V . . qvibvs sextvm adiunxit, *Lugduni*, 1601—Choppini (Renati) de Privilegiis Rvsticorvm lib. III, *Parisiis*, 1606—2 vols. in 1, folio, *old olive morocco extra, with the arms and coronet, within a wreath, of Louis Charles de Valois Comte d'Auvergne, Duc d'Angouléme; and having the monogram CC interlaced at the corners and down the back* 1601-6 3 3 0

175 Gaill (Andreæ) Practicarvm Observationvm, tam ad processvm ivdiciarivm qvam causarvm decisiones pertinentivm, sm. 4to. *old olive morocco extra, gilt edges, with the arms and monogram of the Duc d'Angouleme, as on the preceding article* *Coloniæ Agrippinæ*, 1608 2 16 0

176 Andreæ Capellani Regii, Erotica, seu Amatoria . . fide diversorum MSS. codicum in publicum emissa à Dethmaro Mulhero, 12mo. *with MS.*

inscription " Ex Bibliotheca Barrolleria, 1610," *fine copy in vellum, with arms of Richard de la Barollière in gold on sides*
Dorpmundæ 1605 (*or* 1610) 1 1 0

Bound in Paris in 1610.

177 DUPRAT. Pratvm, Clavdii Prati, continens Anthologiam, Epistolarum . . . & Carmenum, sm. 8vo. *with the portrait of Maria de Medici; the Queen's own copy, in vellum, gilt edges, with her royal arms on the sides*
Parisiis, 1614 10 0 0

Bound immediately after the presentation of the work to the Queen-mother.

178 DUPLEIX (Scipion) Memoires des Gaules, 4to. THE DEDICATION COPY TO LOUIS XIII, *engraved title by J. Isaac, containing portrait of the King seated on his throne, beautiful copy, ruled, in olive morocco, covered all over with fleurs-de-lis stamped in gold, and the Royal Arms and crowned L. on sides and back, from the Beckford library*
Paris, 1619 210 0 0

Fetched £220 at the Hamilton sale.

One of the finest and best preserved specimens of Louis XIII's library in existence.

179 PONTANI (Jacobi) Floridorvm libri octo . . accessit item Hymnorvm liber singvlaris in ordines Cælestium, 12mo. *fine copy in brown morocco, full gilt back and sides, with arms on front side, an eagle displayed impaling an eagle displayed ducally crowned, and on the back quarterly 1st and 4th an eagle displayed, or, 2nd and 3rd, vair, on an escutcheon of pretence 3 leopards' faces or*
Ingoldstadii, 1602 4 4 0

Bound in Paris about 1620. The arms appear to indicate Charles Louis de Vienne de Bauffremont, Marquis de Listenois et de Messimieux.

180 CATVLLI, TIBVLLI, PROPERTI nova editio. Iosephvs Scaliger recensuit . . 12mo. *ruled throughout, beautiful copy in smooth olive morocco gilt, gilt edges, with the arms of Viole on the sides, and the motto* " De Devil en Espoir "
Lvtetiæ, 1577 5 5 0

A fine specimen, bound about 1620, apparently for Daniel Viole, who afterwards became a Benedictine and an antiquary of distinction.

181 THEATRE D'HONNEUR de plusieurs Princes anciens et modernes, leurs vies & faicts . . . les Chanceliers & Gardes des Seaux, hommes illustres, . . . large folio, a **unique** *factitious book containing* 1564 *Portraits of Emperors, Kings, Queens, Popes, and distinguished personages of all countries, arranged according to countries, with a quantity of printed Text comprising their Lives, the whole carefully arranged, with titles to each division, and neatly inlaid or mounted within ornamental borders; elegantly bound in fine old French olive morocco extra, ornamented with the two* λλ *interlaced and the arms of Louis Phélypeaux in gold on sides, gilt edges*
1618-21 63 0 0

This grand unique volume (a sort of Universal History in Portraits) was evidently ordered to be produced, under royal authority, on the occasion of the double alliance between Louis XIII and Anne of Austria, Philip IV of Spain and Elizabeth of France, in 1615-16. Their portraits and monograms appear on the engraved titles of the various sections; but the work was evidently not finished till some time in or after 1621, as although the printed words " ceste presente année " in most of the divisions refers to 1619-1620, we find under the history of the Popes and that of Spain, the events of 1621 recorded. The engraver, at least of the elegant titles, was " Maitre Phillippe," but in some places his name is erased and that of " N. de Mathoniere " substituted.—A royal crown surmounting the monogram λλ within a wreath is drawn on the last page; on the reverse of the first title, the Bourbon arms with a Prince's crown above and the same monogram four times repeated around them are illuminated in gold. This may be taken to demonstrate that the book was a present from the King to the infant Prince de Condé, and bound for him (perhaps by Le Gascon) with the λλ monogram on the back, and at the corners on the sides. Louis Philipeaux came into possession of the volume (probably at Condé's death in 1646) and had his own arms substituted on the sides, leaving unchanged the λλ monogram which suited him as well as its original owner.

The binding may be assigned to the year 1622.

182 JUSTINIAN (Ierosme) la Description et histoire de l'Isle de Scios, ov Chios, 1506 (for 1606)—Famille Justiniane, *engravings of Coins*—Discours de la Bataille navale et de la victoire obtenue par les Genevois

1435 contre le Roy d'Aragon—[Ordonnances de Rois de France touchant Vincent Justinian et sa famille—] Lettres du Cardinal Benoit Justinian [aux membres de la famille à Paris] 1587-1616—all in 1 vol. 4to. *bound for Isabelle Giustinian and her husband the Chevalier de la Besne, in old morocco gilt, with the Justiniani arms on the sides* 1606-1624 10 10 0

Only a few copies were printed for circulation among the members of the family and their friends. This one fetched £26 at the Beckford sale. The binding is a good and richly gilt example of the workshop of Clovis Eve.

183 HORÆ B. V. M. sm. 8vo. (12mo.) **illuminated Manuscript on Vellum,** *written in a small batarde letter on* 213 *ll. besides* 12 *for the Calendar, with* 6 CHARMING ILLUMINATED **Miniatures** *surrounded by borders of figures, flowers, animals, etc. several pages with borders of a similar kind, bound in old French olive morocco with monogram of double M, and* 4 *s's on sides, the device of René Michel de la Rochemaillet to whom the book belonged, at Paris, in* 1626, *and for whom it was bound* 21 0 0

A very pretty MS. written about 1460 somewhere in Artois or Flanders.—The binding is a good specimen of Paris work in 1625-6.

184 BANDELLO (M.) PRIMA, SECONDA ET TERZA PARTE DE LE NOVELLE, 3 vols. sm. 4to. *Lucca per il Busdrago M.D.LIIII.* (1554)—QUARTA PARTE, sm. 8vo. *Lione, Alessandro Marsili M.D.LXXIII* (1573)—together 4 vols. *old French red morocco extra, gilt edges* 1554-73 28 0 0

One of the very rare books of which it is most difficult to obtain a complete copy. The obscene taste of Bandello, combined with his elegant style of language, has been no doubt the chief cause of making his Novels so scarce.

The first three volumes were bound in Paris about 1625-30, the sides and the flat bandless back decorated merely with plain gold fillets. The fourth volume was bound by Padeloup for the Comte De Brancas (whose bookplate is pasted within each of the four) about 1755.

185 ARIOSTO (Lodovico) Comedia . . intitvlata Cassaria, 1538—Ariosto, La Lena, comedia, 1535—Ariosto, Il Negromante, comedia, 1538—Ariosto, Le Satire, 1538—4 vols. in 1, 12mo. *woodcut portrait on titles, old French maroon morocco extra, gilt edges, the sides and back ornamented with gold fillets, these being doubled with rows of minute gold dots so arranged as to yield the effect of a slight lace-edging* *Vinegia, Niccolo Zoppino,* 1535-38 2 12 6

Bound in Paris about 1625-30. The back is without bands.

186 ARETINO (Pietro) I Setti Salmi de la Penitentia di David, sm. 4to. *two fine woodcut portraits of the "divine" translator, fine copy in old French red morocco, gilt edges* *Vinegia, Francesco Marcolini,* 1536 1 16 0

Bound in Paris about 1625-30, with a fine gold dentelle edging to the fillets (double with gold dots) on the sides and back. In the panels on the flat bandless back, and at the angles on the sides, there is an elegant vase-ornament. An autograph *ex libris* inscription by Cesare Cardinal Rasponi (about 1665) appears on the title.

187 VEGA CARPIO (LOPE de) Arcadia Prosas y Versos . . . con vna exposicion . . . 12mo. *fine copy in old French olive morocco extra, gilt edges, with arms of Louis Phélypeaux de la Vrillière in gold on sides, from the Turner library* *Barcelona,* 1615 8 8 0

Bound by the royal binder, who may have been Antoine Ruette, about 1625-30. The flat bandless back and the sides, on which a double rectangular frame-work of plain gold fillets is the simple ornament, are in the sober taste which arose under Louis XIII. At the angles on the sides is the monogram of λλ for Louis, and the arms of the owner, impressed in gold, form a centre-piece. The oval line around them was enlarged and the collars added in 1643 when Phelipeaux was appointed *maitre des cérémonies des ordres du Roi:* He was evidently one of the students of Spanish literature created by the marriage of Louis XIII with Anne of Austria.

188 CRONICA DEL REY DON RODRIGO con la Destruycion de España y como los Moros la ganaron, sm. folio, *woodcut on title impressed in red, olive morocco, gilt edges, with Arms and interlaced* λλ *of Louis de Phélypeaux Seigneur de La Vrillière in gold on sides, from the Turner library* *Alcala de Henares,* 1587 21 0 0

Bound at the same time and by the same hand as the little Lope de Vega, with the same modification added in 1643 to the escutcheon.

These two books are strikingly elegant in their rich simplicity. The folio has a little ornamentation on the back (flat and bandless) slightly tending towards the fanfare style of Le Gascon.

189 GONGORA (Luis de) y Lope de Vega Carpio, Quatro Comedias famosas recopiladas por A. Sanchez, 12mo. *fine copy in olive morocco extra, gilt edges, with arms and interlaced* λλ *of Louis Phelypeaux in gold on sides, very scarce, from the Beckford library, Hamilton Palace* *Madrid*, 1617 52 10 0

Bound about the same time (1625-30) as the two preceding Spanish volumes, and exhibiting the same modification on the sides, effected in 1643. The back is flat and without bands.

"Nous avons trouvé d'autres volumes de cette provenance reliés avec un gout exquis, et nous ne sommes pas éloigné de croire que la plupart sortaient des mains de Le Gascon."—*Guigard.*

190 STATII (Pvblii Papinii) OPERA . . . Emericvs Cruceus recensvit . . 4to. *old citron morocco, covered with a rich gold tooling on back and sides, having on the sides the arms of the Marquis de Vitry (Nicolas de l'Hopital) Marshal of France* *Paris*, 1618 5 0 0

The binding may date from about 1635-40. The Marshal was not made Duke de Vitry till 1644, the year of his death.

A facsimile of the binding is given in the volume of "Facsimiles of Old Bookbindings," by Mr. Gibson Craig, but he has wrongly assigned it to the Chancelier Boucherat.

191 ERASMI (D.) Apophthegmata, 12mo. *old smooth red morocco extra, with the arms of Denis Feydeau de Brou in gold on sides, and cypher on back, gilt edges* *Hagæ-Comitis*, 1641 2 2 0

Bound about 1641 by the best Paris binder of his time—probably in Le Gascon's house. It would have been attributed not long ago to the Abbé Du Seuil.

192 ERASMI (D.) Paraphrases in Evangelia, Acta Apostolorum, et in omnes Epistolas Apostolicas, 6 vols. in 4, 16mo. *numerous spirited woodcuts, fine copy in old French red morocco extra, gilt edges, with the arms of Dominique Séguier, Bishop of Auxerre, in gold on sides, and his monogram on the backs, from the Beckford library* *Paris*, 1540 36 0 0

Le Gascon may have been the binder of these charming little volumes bound about 1645, which offer an extremely beautiful specimen of their kind. For solidity and general excellence, both of leather and binder's work, it would be difficult to match then. The alternating monograms on the back, which are unmentioned by Guigard, are in one panel two intersecting D's, an *S-fermée* in the O, which is formed by their intersection; and in the next two interlacing *deltas*, similarly enclosing the *S-fermée.*

193 GUARINI (Battista) IL PASTOR FIDO . . . con vn Compendio di Poesia . . 2 vols. in 1, sm. 4to. *red morocco extra, gilt edges* *Venetia*, 1602 6 0 0

A very pretty binding with vases of flowers at the angles of the treble fillets on the sides. The back is full gilt with whorls, fanfares, and pointillé. It was done about 1650.

194 PSALTERIUM CUM CANTICIS, LETANIA, HYMNIS, ET CALENDARIO, sm. 4to. **beautiful illuminated Manuscript on Vellum,** *with* 12 *Miniatures illustrating the signs of the zodiac,* 8 *exquisite borders composed of birds, fruit and flowers, and an immense number of initial and capital letters, all splendidly executed in gold and colours by an artist of the school of Tours; olive morocco super-extra, semé with armorial details (eagles, ermine, and lions) all stamped in gold, the arms of Charles Brisard-Tiville as centre ornament* *Tours*, 1512 42 0 0

The date "m.v.c.xii" is found at the head of each page of the Calendar. In the Calendar we see the names of Gatien and Lidore, and these saints are the first two names amongst the "confessors" in the Litany. This is proof that the book was written at Tours—and additional évidence to indicate the neighbourhood right and left, appears in the names of St. Guillaume (Bourges), St. Launomar (Blois), and St. Yves (Brittany). . . The original owner's name is probably represented by the initials I D or D I which stand within the letter *B* of *Beatus.*

The book was bound for Brisard-Tiville about 1650. Although the binding is in fine condition, it required a little reparation which has been executed with admirable dexterity.

195 LAET (Jean de) Histoire du Nouveau Monde ou description des Indes Occidentales, folio, LARGE PAPER, *numerous fine maps, in the original calf binding with the Hesselin arms in gold on the sides* *Leide, Elseviers*, 1640 10 10 0

With the extremely rare dedication to Cardinal Richelieu. The arms are apparently those of Hesselin quartered with those of Hesselin de Gondrecourt, and the binding was done about 1650. It probably belonged to Louis Hesselin.

196 BOCKSPERGER, and AMMAN. Neuwe Biblische Figuren desz Alten und Neuwen Testaments, geordnet vnd gestellt durch Johan Bock-

sperger den jüngern vnd nachgerissen durch Jos; Amman, oblong sm. 4to. *fine impressions of the woodcuts, with two leaves from folio edition and an etching inserted, old calf, gilt edges* *Franckfurt*, 1565 10 0 0

Bound about 1650 for H. D. whose monogram is on the sides. The bookplate of Hyacinthe Theod. Baron, the French physician, about 1750; is inserted inside.

197 [BOUCHER (Jean)] Apologie povr Iehan Chastel Parisien, execvte a mort et povr les peres & escholliers, de la Societé de Iesvs bannis du Royaume de France. Contre l'arrest de Parlement . . 29. Decembre 1594 . . par François de Verone, 12mo. *fine copy in red morocco extra, gilt edges, with the monogram of H D on the sides* 1595 8 8 0

The back is gilt with fanfares and central fleurons; the sides have two double-fillets with vases of flowers at the angles. This binding was done about 1660.

A very rare book in the interest of the Jesuits, written to justify the attempted assasination of Henri IV. It was secretly printed and such copies as could be seized were burnt.

198 TASSO, Gerusalemme Liberata, con le annotationi di Scipion Gentili e di Giul. Guastavini, etc. small folio, *engraved title, a portrait by Aegid. Sadeler added, with* 20 *large plates besides woodcut vignettes; old red morocco gilt, gilt edges, with monogram* H. D. *within four s-fermées, on sides; from the Sunderland library* *Genova*, 1617 10 0 0

From the library of an unknown collector of great taste. It was bound about 1660.

199 ARETINO (Pietro) I SETTE SALMI DELLA PENITENTIA DI DAVID, 12mo. *woodcut portrait on title;* **illustrated** *additionally with a number of small fine engravings by Herman Weyen, Balthasar Moncornet, Jean Messager, and* CALLOT; *elegantly bound in red morocco extra, gilt edges, tooled on the back with gold curves and fine dots, two double fillets on the sides with a vase at each of the angles* *s. n.* 14 0 0

Bound in Paris about 1655-60. The engraved bookplate of Girardot de Préfond is pasted on the fly-leaf and shows that this book was in his collection about 1750.

200 BUSSIERES (Ioannis de) Scanderbegvs, poema, 16mo. *in the original brown calf extra (mended), gilt edges, with the arms of Georges de Brancas Duc de Villars, on the sides, in the middle of a series of fleurs-de-lis* *Lugduni*, 1658 3 3 0

Bound at the time of its publication.

201 [NOVUM TESTAMENTUM] Evangelivm . . Acta Apostolorvm . . Pavli Epistolae . . Epistolae Catholicae . . Apocalypsis . . *Latine*, 2 vols. in 1, 12mo. *fine copy, ruled throughout, in old olive morocco extra, gilt edges, with the monogram (L B) of Louis Bizeau on the back and sides* *Parisiis, Ro. Stephanus*, 1541 4 0 0

Bound about 1660. A pretty example of the first Boyer's work, and of a library of which but few specimens are known.

202 VIRGILIVS, 24to. *title within an elegant border designed by Geoffroy Tory, a very pretty copy, ruled with red lines, beautifully bound in old French olive morocco gilt, with the arms of Louis Bizeau in the centre of the sides, and his monogram in the corners and on the back* *Parisiis apud Simonem Colinæum*. 1536 8 10 0

4. Reine Margot bindings, 1585-1600.

203 TERENTII VARRONIS OPERA . . . cõiectanea. Iosephi Scaligeri, etc. [cum Appendice H. Stephani], 12mo. *slightly wormed, Marguerite de Navarre's copy, ruled, in old brown morocco, covered with golden daisies, gilt edges, but her arms effaced by the subsequent impression in gold of those of Nicolas de Villars Evêque d'Agen* *H. Stephanus*, 1581-91 31 10 0

Bound for the Reine Margot in or soon after 1591, but probably given away by her to the Bishop of Agen, and by him presented in 1607 to René Moreau as a prize at an examination in the Jesuit school of Agen. Moreau, who became a physician of great celebrity, has recorded the latter fact in a Latin note written on the end leaf.

It is a well-preserved specimen of the tasteful work done for the last surviving Princess of the Valois dynasty. The outmost border on the sides exhibits the golden palm-branches which had been introduced by the Eves.

204 RONDELET (Guillaume) L'Histoire entiere des Poissons. Composée premierement en Latin par maistre Guilaume Rondelet . . Maintenant traduite en François . . 2 vols. in 1, small folio, *with numerous*

woodcuts of fish; very fine copy, beautifully bound in old olive morocco, the sides and back covered with gold tooling, in perfect preservation, gilt edges; in an olive morocco case

A Lion, par Mace Bonhome à la Masse d'or, 1558 52 10 0

A charming specimen of French artistic binding, executed about the year 1600. The decoration of this choice volume is of the Marguerite de Valois style, and was bound for the head of the Gencien family (afterwards Marquis de Gencien d'Erigné) by the identical binder who furnished the famous Patroness of the arts with the little gems which have lately sold for such considerable sums.

The sides and back of the volume are entirely covered with gold tooling; in the centre on each side are the Gencien arms, in a small oval on a ground of prettily tooled foliage, ornamented with acorns and roses; the double border on the outside and the corner pieces decorated with similar tooling to that in the centre, the intervening space being powdered with "fleur-de-lis."

205 APOLINARII interpretatio Psalmorvm [et Canticorum] versibvs Heroicis, *Græce et Latine*, sm. 8vo. *fine copy in the original olive morocco extra, gilt edges, the sides and back covered with rich gold tooling Parisiis*, 1580 15 0 0

Marvellously fresh and fine in preservation, this little volume is one of the best productions of the bookbinder who worked for Marguerite de Valois. The ornamentation is composed of palm branches and chain-work. There is an escutcheon on the sides: the lamb supporting the Cross between two churches or castles; in chief, three fleurs-de-lis per fess.

206 HORÆ BEATÆ MARIÆ VIRGINIS, 12mo.

Beautiful **Illuminated MS. on Vellum**, *with slender ivy-leaf borders and* 17 **Miniatures** *in the style called* **Camaieu-gris**, *the figures painted and shaded in grisaille on coloured backgrounds; old morocco, the sides of the old sixteenth century binding richly and prettily adorned with gold tooling, in which appear the limaçon, the pot-au-feu, and the monograms,* PP, BB, DD, and MM, *each encircled by groups of S fermée*

About A.D. 1390 100 0 0

Gallican Prayer Book written in the diocese of Meaux.

The last twenty-five leaves are entirely in French, including a long hymn in rhyme. The miniatures are remarkable for their artistic beauty.

The binding was executed by the man who worked for *la Reine Margot*, and is so pretty that we become curious to know what names are concealed under the monograms.

5. The De Thou library, 1579-1619.

(*The bindings in this section belong purely to the Ruette or Bourbon class.*)

207 SEDER TEPHILLOTH . . (Order of Prayers for all the year according to the Germanic rite), sm. 8vo. J. DE THOU'S *copy, olive morocco, with his arms in gold on sides, and his earliest monogram on back, gilt edges, in remarkably fine preservation* *Basilea, Ambr. Froben.* 339 (1579) 5 0 0

Evidently bound for him in 1579 or 1580.

The De Thou bindings were the real progenitors of what I have called Bourbon bindings, and through these of the Boyer and all the modern kinds.

208 INSTITVTIONES IVRIS CIVILIS, *Græce*, per Theophilum Antecessorem, folio, LARGE PAPER, *fine copy in red morocco extra, gilt edges, with the first arms and monogram of De Thou* *Basileæ*, 1534 15 15 0

Bound about 1580. The sober taste and sumptuous plainness of De Thou's book coverings evidently formed the model for the royal Bourbon bindings of the seventeenth and eighteenth centuries.

209 CARDANI (Hieronymi) Opvs novvm DE PROPORTIONIBVS NVMERORVM, de Regvlis algebraicis . . de Aliza Regula, 3 parts in 1 vol. sm. folio, *woodcut diagrams, fine copy in citron morocco, with the earliest arms and monogram of J. A. Thuanus in gold on sides and back, scarce*

Basileæ, 1570 12 12 0

Bound about the same time as the preceding.

210 VETERINARIÆ MEDICINÆ libri dvo . . . (Apsyrtus, Hierocles, Theomnestus, Hippocrates, etc.) *Græce*, sm. 4to. FIRST EDITION, *woodcut initials by* HANS HOLBEIN, *fine copy in olive morocco, gilt edges, with arms and monogram of J. A. Thuanus in gold on sides and back, very rare*

Basiliæ, 1537 21 0 0

A beautifully preserved volume, bound for De Thou about 1580-85.

211 MENGI (H.) FLAGELLUM DÆMONUM; Fustis Dæmonum; 2 vols. *Bononiæ*, 1584—Scribonius (G. A.) de examine et purgatione Sagarum per aquam frigidam, *Lemgoviæ*, 1583—3 vols. in 1, sm. 8vo. *citron morocco, with first arms and monogram of Thuanus in gold on sides and back* 1583-84 10 10 0

Bound about 1585.

212 ACTIONES ET MONIMENTA MARTYRUM, qvi à WICLEFFO et HVSSO ad nostram hanc ætatē in Germania, Gallia, Anglia, Flandria, Italia, & ipsa demum Hispania, veritatem Euangelicam sanguine suo constanter obsignauerunt, sm. folio, *old green morocco, with arms of Thuanus and Marie Brabançon in gold on sides, and monogram on back* *Genevæ, J. Crispinus*, 1560 15 15 0

The De Thou bindings which bear the monogram of his first wife are the scarcest of their kind. The work in this instance is a rare and remarkable one, upon which Foxe's Book of Martyrs was founded.

213 PIMENTÆ (N.) Nova Relatio de Rebus in India Orientali a Patribus Societatis Jesu Anno 1598 et 99 gestis, *Moguntiæ*, 1601—(Longobardi) Recentissima de Regno Chinæ, item de Statu Rei Christianæ apud magnum regem Mogor, et de Morte Taicosamæ Japoniorum Monarchæ, *ib.* 1601—Orani (P. J.) Japonica, Sinensia, Mogorana, hoc est de Rebus apud eas Gentes a Patribus Societatis Jesu Ann. 1598 et 99 gestis, *Leodii*, 1601; *wormhole*, in 1 vol. 12mo. *calf, with arms and monogram of Thuanus and Marie Barbançon, in gold on sides and back* 1601 3 10 0

This must have been bound in 1601, as his first wife died in that year.

214 CARIONIS Chronicon expositum et auctum a Philippo Melanthone & Casparo Peucero, 2 vols. sm. 8vo. *figured citron morocco, level backs and gilt edges, with arms and monogram of Thuanus and Gasparde de La Chastre in gold on sides and back, from the Beckford library* *Genevæ*, 1576 28 0 0

Bound after De Thou's second marriage in 1602. It is a very fine example of his library, and of the method of stamping morocco with coloured flower-patterns.

215 BRUNO. Iordani Brvni Nolani de Monade nvmero et figura liber . . . item de Innumerabilibus, Immenso et Infigurabili, 12mo. FINE PAPER, *woodcuts, green morocco, with Arms and Monogram of J. A. de Thou and Gasparde de la Chastre in gold on sides and back, slightly damaged, very scarce* *Francof.* 1591 6 6 0

216 ROBLES (Eugenio de) Compendio de la Vida y hazañas del Cardenal don fray Francisco Ximenez de Cisneros: y del Oficio y Missa Muzarabe, small 4to. *fine copperplate portrait of the Cardinal, by Petrus Angelus, calf gilt, with the arms on sides, and monogram on back, of De Thou and his second wife* (*Toledo*) 1604 5 0 0

With a MS. inscription in red ink on the title, "Embiado por el Señor de Vancelas."

217 HEINSII (D.) ORATIONES, THICK PAPER, *presentation copy to Thuanus, with author's autograph inscription (partly erased), red morocco, gilt edges, with Arms and Monogram of Thuanus and Gasparde de La Chastre in gold on sides and back, from the Beckford library* *Lugd. Bat. L. Elzevir*, 1615 75 0 0

The MS. inscription on the title-page, partly rubbed away, is "Illustri et vere maximo viro claris. Augusto Thuano d. m. autor." Specimens of De Thou's library are common enough, and those are chiefly sought after which claim some exceptional merit, either as books or bindings. This article must always command such an exceptional position, for it is a famous scholar's presentation copy to the famous bibliophile, printed on special paper, having the autograph inscription of the donor, and a binding which shows how the little volume was treasured from the beginning.

218 BLEDA (Fray Iayme) Coronica de los Moros de España, folio, *fine copy in veau fauve, with arms and cypher of J. A. De Thou and Gasparde de La Chastre in gold on sides, and his arms on back* *Valencia*, 1618 12 12 0

Although De Thou's library was a very extensive one, it is rare to meet with a book, of real rarity and intrinsic worth like this, in the livery of his collection.

219 KEPPLERI (J.) Harmonices Mundi Libri V, folio, *fine copy in veau fauve, with arms and monogram of Thuanus and Gasparde de La Chastre in gold on sides and back* *Lincii*, 1619 10 10 0

This was added to De Thou's library two years after his death, but it is interesting to find so great a book in the binding of so great a bibliophile.

6. The Eve Family (1569-1620).

220 NOVUM TESTAMENTUM *Græcum* ex Bibliotheca Regia, 2 vols. thick 12mo. **printed upon vellum,** *bound in oaken boards covered with morocco, with elegant gilt tooling, having the Arms of France and the two pillars and motto "pietate et justitia" on the sides, the binding wormed and one side a little damaged; from the library of Charles IX of France originally, and lately from the Sunderland collection*
Lut. R. Steph. 1568-9 120 0 0

Only one other copy on vellum is known—which is in Lord Spencer's library, and which has generally been considered unique. From the facsimile of its binding, given by Dibdin, it is plain that both copies were bound at the same time. This was the presentation copy to the king; the other was probably given to Catherine de Medici, and obtained from her collection in 1594 by De Thou—not bound for De Thou as Dibdin supposed.

This binding was the initial step in the stage of transition from the Grolieresque style to that of the Eves. It was done in 1569.

221 CASTIGLIONE (il Conte Baldessar) IL CORTEGIANO . . . 16mo. *smooth dark red morocco, bound by Nicolas Eve, the sides and back covered with blind tooling, after a geometrical interlaced pattern, the curves ending in fanfares and dots* *Lyone, Guglielmo Rouillio,* 1553 5 5 0

Bound in Paris about 1570-75. It is among the earliest work of the Eve family, in the style which was continued by Le Gascon and developed forty or fifty years later into *pointillé* ornament.

222 MISSALE ROMANUM ex decreto sacrosancti Concilii Tridentini restitutum, Pii V. Pont. Max. jussu editum, square small folio, *printed in red and black, with large woodcut of the Crucifixion and woodcut initials, one of the initials cut out; in the original magnificent binding of smooth brown morocco, gilt edges, the sides and back covered with geometrical or architectonic patterns in the Eve style, with mosaic compartments in green, red, and silver, the spaces filled with fanfare ornaments and branches of leaves, à fers azurés; in a black morocco case* *Parisiis, J. Kerver,* 1571 120 0 0

A glorious example of the new French school which is associated with the name of the Eve family. In the central compartments, the indications of ownership were painted originally, but they have been carefully effaced. We can still discern, however, the initials C. G. on the upper cover, and the figure of a tree (as an armorial bearing) on the lower one. The woodcut initials are remarkably elegant.

223 POSSEVINI (Giovanni Battista) Dialogo dell' Honore, 12mo. *fine copy in vellum, covered with rich gold tooling, elegant gilt gaufré edges*
Vinegia, 1565 5 5 0

Bound by Nicolas Eve about 1580. The ornamentation is of the usual elegant geometrical kind with interlacements. All the spaces are filled in with wreaths, branches, fanfares, and a few terminal gold dots.

224 HORE intemerate dei genitricis virginis marie secūdum vsum Romanum, totaliter ad longum, q̃'plurimis sanctorum sanctarumq; deuotissimis his adiūctis orationibus & suffragiis, 8vo. gothic letter, PRINTED ON VELLUM, *splendid impressions of the beautiful woodcut borders round each page, and of the* 19 *large engravings, the initials illuminated, a very fine clean copy in perfect condition, handsomely bound in calf, the panels on*

the sides being those of the second binding, very richly gilt and tooled in an interlaced pattern, gilt edges
. . acheuees le . xx. iour de Jāuier Lan mil cinq cens et vij . Par Thielman Keruer imprimeur & libraire iure de luniuersite de Paris, demourant en la rue saint Jaques, a lenseigne du Gril . 1507 — 90 0 0

The name of "D. Claude Servient, Religieuse de Framol" occupies the centre-pieces on the sides. The book was bound for her about 1575-80. The style is rather that of the Veneto-Lyonese than of the Eve school.

225 EUCLID. Les Six Premiers Livres des Elements d'Evclide, tradvicts et commentez par Pierre Forcadel de Bezies . . 1564—Les Septieme, Hvictieme et Nevfieme, Livres . . . 1565—2 vols. in 1, sm. 4to. *fine copy, ruled throughout, beautifully bound in old French olive morocco, covered with a monogram and other gold tooling, gilt edges*
Paris, 1564-65 — 15 0 0

A splendidly preserved specimen of the *palm-branch and foliage-wreath* style of ornament introduced by the Eves into French bookbinding. This was done about 1580 at Paris. The monogram, which is scattered all over the sides and back, is composed of the letters E and V.

226 THEOLOGORVM ALIQVOT GRAECORVM vetervm orthodoxorvm libri, *Græce et Latine*, 5 vols. in 1, sm. folio, *in the original splendid binding of smooth dark morocco, gilt edges, the sides entirely covered with gilding, the basis in which is a geometrical design of Eve character, with an immense quantity of arabesque and subsidiary ornament in the spaces, including figures of fruits, flowers, birds, insects, etc.; admirably rebacked and repaired at the corners* (*? Zürich*) *Andreas Gesner*, 1559-60 — 31 10 0

The ornamentation on the sides is of unusual richness and brilliancy, and is entirely effected by the use of gold. It was done about 1580. The back has been restored with wonderful skill by Zaehnsdorf.

227 HEURES A LUSAIGE DE ROUAN, sm. 8vo. **beautiful illuminated Manuscript on vellum,** *ornamented with* 13 *large* **Miniatures,** *of superior design and admirable finish; with floreated borders and numerous capitals finely illuminated in gold and colours; in a sixteenth-century binding covered with gilt symbols of the Passion, the Crucifixion forming the centre ornament* *Rouen, about* 1450-60 — 36 0 0

The binding is decorated with palm-branches and sprays of foliage which came into vogue about 1580; and the binder seems to have been the same man as was employed by Henri III.

7. Le Gascon (1620-60.)

228 DU-PEYRAT (G.) Oraisons et Discours funebres de divers Autheurs sur le Trepas de Henry Le Grand, sm. 8vo. *fine portrait of Louis XIII, beautiful copy, ruled, in red morocco, gilt edges, with Arms and Monogram of François Clausse de Marchaumont in gold on sides and back, from the Beckford library* *Paris*, 1611 — 25 0 0

Unquestionably bound by Le Gascon while still in some connection with Clovis Eve (about 1620-25). The sides simply bear three-line fillets, with an elegant vase-ornament at the angles and the arms in the centre; but the back, flat and without bands, is a beautiful example of Le Gascon's earlier style, in which the gold dots are still a minor accessory, and the geometrical pattern, relieved by sprays of foliage and delicate *fanfare* ornaments still predominates the design. The tooling very fine. There are no bands on the back, which is flat.

229 HEURES DE LA VIERGE MARIE, 12mo. **illuminated MS. on Vellum,** *in the Roman character, illustrated by engravings also on vellum, which are painted and gilt like* **Miniatures;** *red morocco, exquisitely ornamented with a geometrical design, filled in by a fine pointillé decoration of minute gold dots arranged in arabesque figures, with the monogram of* MM *on one side and* CC *on the other, on centre-pieces of olive morocco; a charming example of the binding of* LE GASCON, *in his best and rarest style; protected by a silk chemise, and enclosed in a red morocco case* *About* 1640 — 21 0 0

(The M monogram is very much like the combined M H which Le Gascon used for Habert de Montmort.) The binding may be referred to about 1640-45.

230 NOUUM TESTAMENTUM. (*Græce*) EX BIBLIOTHECA REGIA, 2 vols. 16mo. *fine copy, ruled throughout with red ink lines; in an exquisite red morocco binding by Le Gascon, with a geometrical pattern on the sides,*

all the interstices filled in with arabesque ornament formed by delicate curves, flowers, and stars in dotted gold; one of the most beautiful existing specimens of the artist's work; in red morocco wrappers and a blue morocco case, from Lord Leigh's library

Lvtetiae . . Ex officina Roberti Stephani typographi Regij, typis Regijs . M.D.XLIX (1549) 72 0 0

This is the *pulres* issue of the *O mirificam* edition.

This was bound by Le Gascon at the heyday of his career, that is, about 1649, in a binding precisely similar to that which he put on the 1649 Latin Testament, also in 2 vols., which was one of the ornaments of the La Carelle collection. They exhibit the absolute perfection of fine French ornament on a small surface.

231 OFFICIVM BEATÆ MARIÆ VIRGINIS Pii V. Pont. Max. iussu editum, small 4to. *beautiful plates and vignettes, ruled throughout; a superb example of decorative mosaic binding in red morocco, inlaid with olive morocco and covered with gold and silver pointillé tooling, gilt edges; in drop morocco case* *Antverpiæ*, 1622 96 0 0

This magnificent specimen of Le Gasconesque work brought £145 in the Beckford sale.

Both back and sides are in admirable preservation, and the gilding is a masterpiece of elaborate tooling. The pattern on the sides is that of a large losange in the centre, filled within with pointillé in gold and silver, fringed without with dentelle work in gold; outer borders of pointillé and dentelle repeating the losange-form; corner-pieces of pointillé; and an outer frame-work of fillets lined with dentelle.—The pattern on the back is of kindred style, with losange and triangular pieces.—The binding is nearly contemporary with the book—that is, about 1630.

232 HEURES A LUSAIGE DE PARIS, 8vo. **printed on vellum**, 100 *leaves, with numerous large and small engravings, and engraved border (including a series of the* Dance of Death) *bound in old French mottled citron morocco, with elegant interlaced pattern on the sides and back, in a morocco case* (*Simon Vostre*, 1508) 96 0 0

Bound by Le Gascon in the Eve style, elaborately simple in its artistic decoration, with a few little fanfare ornaments and a centre-piece of red leather on the sides, to relieve the bewildering curves and parallels of the geometrical design.

Five leaves of MS. prayers on vellum are prefixed, with a miniature and illuminated borders, the arms of Villers-la-Faye being painted on the last page. On the first page of the printed book, the initials C. V. are painted on a shield.

233 BRITTON. The Library of Mr. Tho. Britton smallcoalman, being a curious collection of books . . . also an extraordinary collection of MSS. will be sold by auction at Toms Coffee-House by John Bullord, sm. 4to. *an interleaved catalogue bound by Mackinlay, with the original sides of an exquisite Le Gascon binding in red morocco utilised as a covering* (1714) 2 12 6

The beautiful Le Gascon cover, dating from 1645-50, is no more inappropriate to the auction catalogue of 1714, than the combination of musician, amateur, book-collector, and coal-hawker was curious in Thomas Britton.

234 JULIAN (THE EMPEROR) IVLIANI Imp. Opera . . Græce Latineque . . cum Notis, 4to. *in the original citron morocco extra, gilt edges, the sides covered with tooling a petits fers in gold, and bearing the arms and coronet of Timoléon de Daillon Comte de Lude*

Parisiis, Sebastian Cramoisy, 1630 5 5 0

Bound about 1650.

235 TABLEAV DE LA CROIX representé dans les ceremonies de la Ste. messe ensemble le tresor de la deuotion . . . sm. 4to. *engraved throughout, with pictorial borders and fine plates, old red morocco, richly covered with gold pointillé ornament in Le Gascon's style, with clasps Paris, F. Mazot*, 1651 4 14 6

One of the volumes noticed by Mr. Gibson Craig in his "Specimens of Old Book-Binding."—Bound immediately after publication.

236 LOMENIE DE BRIENNE. Lvd. Hen. Lomenii Briennæ Comitis . . Itinerarivm, editio altera auctior & emendatior curante Car. Patin, sm. 8vo. *engraved and printed titles, portrait, folding map, and plate of a scene in Swedish Lapland; the author's own copy, exquisitely bound in Le Gascon's style, red morocco, gilt edges, with a large interlacing design and subsidiary pointillé ornament, the Lomenie arms forming a centre-piece, on the sides; in a morocco case* *Parisiis*, 1662 48 0 0

The most beautiful of all the famous Lomenie bindings. It was evidently bound in Le Gascon's house or by his immediate successor, the master himself having apparently dropped out of sight about 1650. The beauty and delicacy of the work, à petits fers, could hardly have been surpassed even by Le Gascon himself.—The volume fetched £76 at the Beckford sale.

8. Bindings with vase-ornaments; Boyer bindings (1650-1725).

237 PATERCVLVS (M. Velleivs) cum Notis Gerardi Vossii, 12mo. *first edition of this year*, 128 *mill.*, *fine copy, ruled, in red morocco extra, gilt edges, from Prince Talleyrand's library, a very pretty book*
Lvgd. Batav. ex officina Elzeviriana, 1639 5 0 0

An extremely elegant binding, in fresh and fine condition, with the plain double fillet on the sides, and a vase at each corner. On the back the tooling is fine and Le Gasconesque. It is one of the nicest specimens of that kind of bookbinding which used to go by the name of the "Abbé Deseuil."

238 SCHOLA SALERNITANA, hoc est de Valetudine tvenda . . adiectæ svnt animadversiones . . Renati Moreav . . 12mo. *fine copy in old French red morocco, rich gold tooling (à petits fers), gilt edges* *Paris.* 1625 4 4 0

A very pretty specimen, bound about 1650-60 of the modified Le Gasconesque style in transition to that of the Boyers. The vase-ornament appears in the panels on the back and at the angles on the sides. The centre-piece on the sides is a kind of fan-shaped ornament composed of curves and dots in gold and the back is gilt with dentelle-work. The freshness of the gold and the deep rich crimson of the leather produce together a very fine effect.

239 NOVUM TESTAMENTUM (Græcum) editio nova in qua variantes lectiones collectæ, & parallele Scriptvræ loca annotata sunt, studio Stephani Curcellæi, 12mo. *fine copy in the original blue morocco extra, gilt edges*
Amstelædami, Elzevir. 1658 4 4 0

Bound in Paris about 1658-60. The ornamentation exhibits the vase-pattern at the corners on the sides.

240 RAPINI (Renati) Hortorvm libri IV, cvm dispvtatione de cvltvra hortensi, 4to. *engraved frontispiece, old French red morocco extra, gilt and marbled edges, with arms and cypher of Louis XIV in gold on sides and back*
Parisiis, 1665 4 4 0

The royal copy, bound by Boyer in the year of publication, and an admirable specimen of his work.

241 ERASMI (Des.) Colloquia cum notis selectis Variorum, 8vo. *fine copy, with autograph of "Stephanus Baluzius," in gilt red morocco, marbled edges, by Boyet* *Lugd. Bat.* 1664 5 5 0

In fine and fresh condition; bound about 1670.

242 (CICERONIS OPERA.) M. T. Ciceronis Orationum volumen primum (et secundum et tertium), 3 vols. *Parisiis . Apud Simonem Colinæum .* 1543-4— . . De Philosophia, prima pars (et volvmen secvndvm), *ib.* 1545 — . . Epistolae familiares . . *title mended, ib.* 1545—Rhetoricorum ad C. Herennium. lib. IIII . . *ib.* 1545—*typographi Regij.* 1546— . . Epistolæ ad Atticum . . Pavli Manvtii in easdem epistolas Scholia, 2 vols. in 1, *Lvtetiae. ib.* 1547— . . De oratore ad Quintum fratrem lib. III . . . etc., *ib.* 1546—together 11 vols. in 10, 24to. *very pretty copies, beautifully bound in old French red morocco gilt, gilt edges, with the arms of the Marquis de Menars in gold on sides* *Colinæus & Stephanus*, 1543-7 9 0 0

A very pretty set of books, bound by Boyer about 1670.

243 GREGORII NYSSENI OPUSCULA nonnulla, *Gr. et Lat.* per F. Ducæum, *Ingolstadii*, 1596—S. Joannis Chrysostomi quòd difficile sit Episcopum agere dialogus G. Brixio interprete, *Genevæ*, 1541—S. Jean Chrysostome, Discours de la verité du S. Sacrement, traduict par F. Morel, *Paris*, 1596—3 vols. in 1, 12mo. *red morocco extra, gilt edges, with arms and monogram of the Marquis de Menars in gold on sides and back, from the Beckford library* 12 12 0

A very beautiful example of Boyet's binding, dating from about 1670.

244 GONZALEZ DE MENDOZA. Historia de las cosas mas notables, ritos y costũbres del gran reyno de la China . . por . . Iuan Gonçalez de Mẽdoça . . . Cõ vn Itinerario del nueuo Mũdo, 12mo. *beautiful copy in old red morocco extra, gilt edges, by the first Boyer, with the arms of Louis Henri Comte de Lomenie* *Madrid, Pedro de Madrigal*, 1586-87 5 5 0

This very fine specimen of Boyer's binding was executed about 1670. The difference between the arms of this learned and eccentric Count, and those of his son, is seen in the supporters, which in the older type are shown as looking *to* the coronet, in the later as looking *from* it.

246 ZAYAS Y SOTOMAYOR (Maria de) Novelas amorosas y exemplares, 2 parts in 1 vol. sm. 4to. *fine copy in old French citron morocco, gilt marbled edges, with arms of J. J. Charron, Marquis de Menars, in gold on sides* *Madrid*, 1659 6 6 0

A rare book, and a fine example of Boyer's art. It was bound about 1670.

247 MONTEMAYOR (George de) Primera y segvnda Parte de la Diana . . stout 12mo. *fine copy in old French citron morocco, gilt edges, with arms and cypher of J. J. Charron Marquis de Menars in gold on sides and back* *Madrid*, 1622 5 5 0

The Segunda Parte was written by Alonso Perez.

Bound about 1675 by Boyer. The small portions of the back at top and bottom which Boyer at this time usually left blank are in this volume filled up with dentelle gilding.

248 METEREN (Emanuel de) Histoire des Pays-Bas, traduit de Flamend en Francoys par IDI Haye, folio, *portraits, old citron morocco, with the mitre and cypher of Louis de la Vergne de Monteynard, Bishop of Le Mans, on the sides, from the Beckford library* *La Haye*, 1618 7 15 0

On fol. 721—"Jacob de Meteren . . monstra son zele à la traduction de la Bible Angloise & employa à cela vn certain docte Escolier nommé Miles Conerdal (*sic*) . ." This is the statement which has led to the ascription to an Antwerp press of the first Coverdale Bible.

Louis de La Vergne, born 1638, was Abbé de Bonneval, Eveque du Mans en 1672, and died in 1712. The book was bound for him about 1675.

249 HAYTON. L'Hystore merueilleuse Plaisante et Recreatiue du grād Empereur de Tartarie seigneur des Tartres nōme le grād Can . . . ([*Ft. i:*] Et fut ce traicte premierement faict en latin par . . mōsieur Aycone seignr de Courcy cheualier & nepueu du roy Darmenie la grand . . Et . . translate de latin en francoys par frere Jehan de longdit ne de Ippre . .), smallest folio, gothic letter, *with fine woodcuts, coloured by a contemporary hand, the edges of the last leaves a little stained; on the whole a fine copy, beautifully bound in old citron morocco extra, gilt edges, with the La Vieuville arms in gold on sides, by Boyer*, VERY RARE *Paris, Jehan Sainct Denys*, 1529 60 0 0

Bound by Boyer about 1675 for the Duc de la Vieuville.

250 CHESNEAU (Augustin) ORPHEVS evcharisticvs siue Deus absconditvs . . . sm. 8vo. 100 *emblematical engravings, red morocco extra, gilt edges* *Parisiis*, 1657 9 9 0

A very pretty binding, done by Boyer about 1670-75; the back tooled *à petits fers*, and the elegant vase ornament set at the angles on the sides.

251 TASSO (Torqvato) GERVSALEMME LIBERATA, con le annotationi di Scipion Gentili, e di Givlio Guastauini, et li argomenti di Oratio Ariosti, sm. folio, *plates by Bernardo Castello, ruled, last leaf slightly damaged and mended; with autograph of* H. B. REQUELEYNE DE LONGEPIERRE *and his excessively rare engraved book-plate, old red morocco, ornamented with gold tooling, gilt edges* *Genova*, 1617 12 12 0

Fetched £19 at the Jersey sale.

Bound in Longepierre's young days, about 1675, by Boyet. There is a quantity of minute gold tooling and fine dots on the back; and the treble rows of fillets on the sides have ornaments at the angles, the inmost being the vase with flowers. The influence of Le Gascon's school is very apparent, but the hand was Boyet's. Longepierre's book-plate, engraved within a circular border, is pasted below his signature. He may have bought the book, bound, and not had it bound for him; but the probability is that it was bound for him as a boy. The escutcheon is the toison d'or, *or sur azur*, surrounded by a *semis* of tears dropping from clouds above. The signature and the book-plate may be referred to about 1680, probably long before he wrote the Medée, from which Guichard supposed that he took his emblem. The book-plate of Bryan Fairfax (about 1730) is also found in the volume.

252 CONCILIA. CONCILIORUM OMNIUM GENERALIUM ET PROVINCIALIUM COLLECTIO REGIA, 37 vols. roy. folio, *old red morocco gilt, with the Arms of Louis XIV in gold on the sides and the royal crown and interlaced LL on the backs, gilt and marbled edges*, A LARGE AND MAGNIFICENT COPY *Paris. e typog. Regia*, 1644 100 0 0

"Cette collection se trouve difficilement,"—says Brunet; a remark

which applies with tenfold force to the occurrence of such a superb uniform copy as this. When it is remembered that Mansi's great collection of Councils stops short with the fifteenth century, the value of the older collections becomes apparent. This is usually called the Royal or the Louvre collection.

The binding is of a rich and solid character, and was executed by Boyer about 1675.

254 CONCILIA. NOVA COLLECTIO CONCILIORUM. STEPHANUS BALUZIUS in unum collegit, cum notis illustravit, LARGE PAPER, Vol. I, roy. folio (*all published*), *old French red morocco gilt, gilt edges*, FINE COPY *Paris.* 1683 5 0 0

This is a necessary supplement to various editions, and must be appended either to Labbé's, or Hardouin's, or the Royal Councils. Bound by Boyer (about 1690) in a style almost identical with the royal copy of the Councils above, perhaps to match it.

255 GUSTMEIERI (Fab.) Fecialis Germanicus, 16mo. *red morocco extra, with Colbert's arms on sides, the back in remarkably fine state* *Amst.* 1662 3 3 0

256 MENESTRIER (Claude François) Traité des Tovrnois, Iovstes, Carrovsels, et avtres spectacles pvblics, large 4to. *fine vignettes, red morocco extra, Colbert's arms on sides and his monogram on the back* *Lyon*, 1669 3 10 0

Both these books were bound about 1675-80.

257 RAMSAY (Charles) Tacheographie ou l'Art d'escrire aussi viste qu' on parle, 12mo. *the dedication copy to Louis XIV, bound in red morocco extra, gilt edges, the royal arms and fleurs-de-lis on the sides* *Paris*, 1681 4 4 0

A fine example of its kind. Probably bound by Boyer in 1681.

258 MINUCII FELICIS Octavius et JULIUS FIRMICUS Maternus de Errore profanarum Religionum, 8vo. *fine copy, ruled, red morocco extra, doublé with red leather, gilt marbled edges, by Boyet* *Lugd. Bat.* 1672 14 0 0

Prettily ornamented inside and outside, this volume belongs to that rarer class of Boyer bindings usually attributed in England to the "Abbe Desseuil," for which there is a considerable demand everywhere. It was bound about 1680.

259 CATVLLVS, TIBVLLVS & PROPERTIVS cum integris commentariis Iosephi Scaligeri . . et aliorvm, 2 vols. 8vo. *fine copy in red morocco extra, doublé with red leather, gilt marbled edges, by Boyet Traj. ad Rhen.* 1680 25 0 0

A beautiful example of Boyer's *doublé* binding. It was done about 1680. The brilliant gold of the ornamentation, and the deep crimson of the morocco, make a highly effective combination.

260 HOMERI. Ilias & Odyssea, *Græcè* et in easdem scholia, sive interpretatione Didymi, cum Latina versione, accurante Corn. Schrevelio, 2 vols. LARGE PAPER, *ruled with red lines, and bound in old crimson morocco gilt, with morocco linings (doublé de maroquin), and broad gilt inside borders, gilt and marbled edges, by Boyer, from the Sunderland library* *Lugd. Bat. ap. F. Hackium*, 1656 40 0 0

The full lining or *doublure* is a feature of considerable rarity in books bound at that time (about 1680), being only found in volumes which were esteemed to be of the highest value and worthy of the decorator's best efforts.

261 ACOLUTHI (Andreæ) de Aqvis amaris Maledictionem inferentibus vulgo dictis Zelotypiæ . . . philologema, sm. 4to. *old French red morocco extra*, COLBERT'S COPY *with arms and cypher in gold on sides and back* *Lipsiæ*, 1682 3 3 0

Bound by Boyet about 1683-5.

262 BERGIER (Nicolas) Histoire des Grands Chemins de l'Empire Romain, sm. 4to. *engraved title, old French red morocco extra, with the arms of the Duc de Mazarin on sides, and his monogram at the corners, gilt marbled edges* *Paris*, 1622 2 8 0

Bound by Boyet about 1685 for the deserted husband of Hortensia Mancini. He had been the Duc de la Meilleraye, but on marrying the Cardinal's niece he became his heir and the bearer of his name and title. The arms on the sides of this book are simply those of Mazarin.

263 DE L'ISLE (François) LA LEGENDE DE CHARLES, CARDINAL DE LORRAINE & de ses freres, de la maison de Guise, 12mo. *old crimson morocco extra, gilt edges* *Reims*, 1576 6 0 0

With the arms of Le Clerc de Lesseville Comte de Brioude stamped in gold on the sides. Bound by Boyet about 1690.

264 VIRGILIUS: Singulæ dictiones polysyllabæ in puerorū usum suis signatæ sunt accentibus, etc. 8vo. *old French red morocco*, DOUBLÉ, *with broad gilt borders inside, gilt and marbled edges, from the Sunderland library* (*Paris.*) *ex off. Simon. Colinæi, s. a.* 16 0 0

Bound by Boyer about 1690. The ornament on the sides, of which the inmost centre-piece is a rose, is not quite in Boyer's usual style, while the roulette-work just within the edge is also variant. The great mass of the ornamentation, consisting chiefly of little spires, culots, and pointillé work, is found on the back of the book and inside on the doublure.

265 SANTEUIL. Hymni sacri et novi autore Santolio Victorino, 18mo. *red morocco extra, gilt edges* *Parisiis*, 1689 3 3 0

Bound by Boyer about 1690. The book belonged immediately afterwards "ex dono autoris" to B. H. de Fourcy, Abbot of St. Wandrille, whose bookplate is found inside.

266 GVENEBAVLT (I.) Le Réveil de l'antiqve tombeav de Chyndonax prince des Vacies, Drvides, Celtiqves, Diionnois. Auec les Ceremonies des anciennes Sepultures . . sm. 4to. *red morocco extra, gilt edges* *Paris*, 1622 3 16 0

The sides are quite plain, quite Janseniste with a single blind-tooled fillet. The back is very pretty with a vase of flowers as the central ornament on the panels. The bands, and the spaces at top and bottom, are gilt with the same roulette as appears inside.

Bound by Boyet about 1690, probably for the person who became its owner at the death, in 1685, of Joseph de Voisin, whose autograph is found on the title.

267 MACROBII OPERA, acc. notæ Pontani, Meursii, Gronovii, sm. 8vo. *beautiful copy, ruled in red morocco extra, with a* DOUBLURE *of red morocco also richly tooled in gold, gilt edges, from the Beckford library* *Lugd. Bat.* 1670 45 0 0

Bound by Boyer or Du Seuil about 1695-1700. This is one of the loveliest specimens of *doublé* binding in my possession; the colours of the morocco and the brightness of the gold being preserved in singular freshness and beauty.

268 JACOBÆI (Oligeri) Museum Regium Christiani V, folio, *plates, sig. g.* iv. *slightly damaged, old red morocco, gold tooling, gilt marbled edges* *Hafniæ*, 1696 1 10 0

Bound by Boyer about 1697, for the young Duc de Bourgogne (afterwards Dauphin, and father of Louis XV). The fleur-de-lis and dolphin surmounted by a royal prince's crown appear in the lowest panel on the back.

The engraved bookplate of Sir John Anstruther of that ilk (about 1750) is pasted on the reverse of the frontispiece.

269 GUARINI (Battista) IL PASTOR FIDO, Tragicommedia Pastorale . . . Con vn Compendio di Poesia tratto da i duo Verati . . 2 vols. in 1, 4to. LARGE AND THICK PAPER, *numerous plates, the title within an elegant engraved border, with a fine portrait of the author by Kilian inserted; red morocco extra, gilt edges* *Venetia, G. B. Ciotti*, 1602 10 10 0

The difference in paper, size, and general appearance between the Large and Small Paper issues is very striking. This volume was bound by Boyer about the year 1700.

270 LOBINEAU (Dom G. A.) HISTOIRE DE BRETAGNE, 2 vols. folio, *numerous fine portraits and plates; beautiful copy in red morocco extra, gilt and marbled edges, with the arms and cipher of Louis XIV stamped on gold on the sides and back* *Paris*, 1707 45 0 0

Bound by Boyer immediately after the publication of the book. This is a grand and magnificent copy of a book intrinsically valuable as well as rare. In the style of the binding we can see plainly that Padeloup learned his business in Boyer's house. The very wreathed ornament (leaves twining round a stem from which they do not grow) which ovally encircles the royal escutcheon, appears identical with that which Padeloup used in straight lines as a border on some of his books (see GONZALEZ DE CLAVIJO below).

271 LA BIBLE Qui est toute la Saincte escripture . . . folio, *the title mounted, the second and eighth preliminary leaves wanting, red morocco extra, gilt edges, with the arms of Louis Henri, Count de Loménie de Brienne, on the sides* *Neufchastel, Pierre de Wingle*, 1535 10 10 0

The first French Protestant Bible. Bound by Boyer about 1710.

272 BIBLE. CEST LA BIBLE HYSTORIAL EN FRANC. *divided into* 2 vols. small folio, **superb Manuscript on fine Vellum,** *beautifully ornamented with* 130 **Miniature Paintings** *of the most exquisite finish and grace of design, and with*

several hundred capitals exquisitely illuminated in gold and richest colours by a first-rate artist, old French red morocco, with arms of François Neuville-Villeroi, Archbishop of Lyon, in gold on sides; enclosed in olive morocco cases
About A.D. 1360-70 600 0 0

Bound by Boyer, or perhaps by Du Seuil, about 1715.

This famous manuscript belonged in the sixteenth and seventeenth centuries to the members of the Villars family, who successively filled the archiepiscopal see of Vienne, almost as if by hereditary title, from 1575 to 1693. In 1697 it was acquired by Gayot de la Regasse, who seems to have been the person by whom two missing leaves were made up in the second volume. From him it passed into the hands of Francois de Neufville de Villeroy, Archbishop of Lyons in 1714; who about that date caused the book to be bound for him, as it now is, by Boyer. He died in 1731; we next find the book in Prince Galitzin's collection, sold at Paris in 1825; then it lay for fifty years *perdu* in the library of Mr. Henry Perkins, till bought by Mr. Benzon at the auction of that collection in 1873. Mr. Benzon and Mr. Walker of Liverpool were the next possessors successively. It is one of the loveliest examples of French art in the days of King Charles V now extant. All the miniatures have the tricolour border which is generally supposed to have distinguished the books written for that king. It is blue, white, and orange, or orange, white, and blue, varying to suit the dominant ground colour of the miniatures.

9. Prince Eugene, 1720-25.

273 BONATUS. Guido Bonatus de Forliuio. Decem continens tractatus Astronomie, sm. folio, *numerous woodcuts, with autograph letter of F. Wrangham and the Yemeniz book ticket inserted, fine copy, bright old French red morocco extra, with the larger arms of Prince Eugène de Savoie in gold on sides, and monogram on back, gilt marbled edges*
Venetiis . . mandato & expēsis Melchionis sesse: Per Iacobū pētiuz . . 1506 12 12 0

274 AUGUSTINI (Diui Aurelii) Liber Epistolarum, folio, *blue morocco extra, gilt and marbled edges* (*Basileæ*) *opa Iohānis de Amerbach*, 1493 16 0 0

A fine example of the library of Prince Eugene of Savoy, with his arms in gold on the sides, and monogram and shield on the back.

A great number of the books from the library of this celebrated commander were formerly in the Imperial library at Vienna, but the "Armorial du Bibliophile" says that the greater part of them have been "dépouillés de leur premier vêtement pour les recouvrir en carton gris. Pourquoi . . . ? On n'a jamais pu savoir."

275 MANTUANI (Baptistæ) Opera, commentariis Murrhonis, Brant, et Ascensii illustrata, 2 vols. sm. folio, *titles within woodcut borders, slightly wormed; red morocco extra, gilt edges, with the arms of Prince Eugene on the sides, and his shield, coronet, and monogram on the backs*
(*With the mark of Jean Petit*) *In ædibus Ascensianis* (*Parisiis*), 1513 10 0 0

276 SVETONIVS TRANQVILLVS cvm Philippi Beroaldi et Marci Antonii Sabellici Commentariis, folio, *fine copy, red morocco extra, gilt and marbled edges* *Venetiis per Simonem cognomento Bevilaqua*, 1496 21 0 0

From the library of Prince Eugene of Savoy with his arms on the sides and monogram on the back.

277 VICTORIS Episcopi Tvnnvnensis Chronicon. Chronicon Ioannis Biclarensis Episcopi Gervndensis. Legatio Lvitprandi . . . omnia nunc primùm in lucem edita, stvdio et opera Henrici Canisii, sm. 4to. *fine copy in red morocco, gilt marbled edges, with the smaller arms of Prince Eugene in gold on sides* *Ingolstadii*, 1600 7 7 0

278 MANTVANO (Pedro) Casamientos de España y Francia, y Viage del Dvqve de Lerma, smallest 4to. *engraved title, red morocco extra, gilt edges* *Madrid*, 1618 4 4 0

With the smallest escutcheon of Prince Eugene on the sides, his monogram and arms in the panels on the back.

The six books above described, in their splendid historical livery, were turned out as duplicates from the Imperial library of Vienna. They were bound between 1720 and 1725, all by Boyer (with perhaps the exception of the last two, which may have been done by Du Seuil or Padeloup).

10. Du Seuil bindings, 1700-30.

279 IOVBERT (Lavr.) Traité dv Ris . . . Item la cause morale du Ris de Democrite . . . plvs, vn Dialogue sur la Cacographie Française . . . 12mo. *portrait, old French black morocco extra, gilt edges* *Paris*, 1579 7 7 0

Very scarce. Brunet's copy sold for 200 francs.

The binding is a very exquisite sample of Du Seuil's work, done about 1700. The vase-ornament is found at the angles on the sides, a not inappropriate but rather belated appearance of that decoration. The gold on the back stands out with singular brightness from the black ground.

This extremely curious work, an excellent French pendant to Burton's Anatomy, is dedicated to the Reine Margot, then Queen of Navarre.

280 [LA PEYRERE] Relation dv Groenland, sm. 8vo. *map and folding plate, red morocco extra, gilt edges* *Paris*, 1647 8 0 0

Bound at the same time and almost in the same manner as the Ioubert, and by the same hand. The only difference is that, on the La Peyrere, the vase ornament, besides being on the sides, occupies the panels on the back as well. This volume belonged to Guyon de Sardière about 1735, and has his autograph on the title. It passed after his death into the Duc de la Valliere's collection.

281 BOCCACCI (Giovanni) il Decameron . . . si come lo diedero alle stampe gli SS. Giunti l'Anno 1527, divided into 2 vols. 12mo. *fine copy, ruled, in citron morocco, gilt edges, with Ferrand arms in gold on sides* *Amst.* (*Elzevir*), 1665 10 10 0

148 millimètres in height. This is a very elegant binding, with the letterings on red morocco labels. Augustin Du Seuil was probably the binder. His work served as a kind of transition from that of Boyet to that of Padeloup.

The arms are a chevron with three swords, two in chief and one in base, the points upright.

282 NOVVM IESV CHRISTI D. N. TESTAMENTVM (*Græce*) Cum duplici interpretatione, D. Erasmi, & Veteris interpretis: Harmonia item Euangelica, & copioso Indice, 2 vols. 12mo. *fine copy, ruled, old French red morocco extra, doublé with red leather, gilt marbled edges, from the Beckford library, Hamilton Palace* *Ex officina Roberti Stephani: M.D.XLI* . (altered by erasure to M.D.LI) 1551 15 0 0

Bound apparently by Du Seuil, in the Boyer manner, about 1705. The outside is soberly gilt with fillets only and a slight ornamentation on the panels. Inside, on the red morocco lining, there is a thick border of gold.

THE FIRST EDITION in which the text was divided into numbered verses; according to the arrangement universally adopted since.

This was also the first book produced at the Genevan press of Stephanus.

283 MARIANÆ (Ioannis) De Rege et Regis Institvtione libri iii, sm. 4to. ORIGINAL EDITION, *old red morocco extra, gilt edges* *Toleti*, 1599 2 0 0

RARE, having been suppressed and burnt in all monarchical countries. This copy (bound by Boyer or Du Seuil about 1705) is especially interesting as having bound in at the end four leaves, 12mo. size, containing the French edict, "Arrest de la Cour de Parlement," 1610, by which all copies of all editions found in France were ordered to be destroyed.

284 MAGNUS. Histoire des Pays Septentrionaus écrite par Olaus le Grand, Goth, Archevêque d'Upsale, 12mo. *numerous woodcuts, fine copy in limp red morocco extra, gilt edges, arms of Prondre de Guermante in gold on sides, from Beckford library* *Paris, chés M. Le Jeune*, 1561: at end *Anvers, C. Plantin*, 1560 10 10 0

The binding is a very fine specimen of the nearly limp morocco with lapping edges which was occasionally used towards the end of the seventeenth, and beginning of the eighteenth century. This volume seems to have been bound by Augustin Duseuil about 1705.

285 CICERO [At end:] Finiti sunt Libri Tullii Tusculanarum Questionum, small folio, **First Edition,** *a fine illuminated border with coat of arms on the first page, old French red morocco extra, gilt marbled edges, fine large copy,* RARE

Rome per Mgr̃m Vlricum han de wienna Anno dnī Mcccclxviiii Die uero Prima mensis Aprilis (1469) 36 0 0

Contains 70 leaves, the last being blank, printed in a small neat semi-gothic type, without marks.

Bound by Du Seuil (or perhaps Boyer) about 1705.

286 MIKROKOSMOS: Parvus Mundus [en vers François], small 4to. 74 *emblematical plates (by Gerrit de Jode), calf, gilt marbled edges, with Arms of Caumartin St. Ange in gold on sides, and the bookplate of the St. Ange library, rare, from the Beckford library* *Anvers*, 1589 4 0 0

Bound about 1705.

The title-page bears the autograph of "Secousse," an eminent collector, who became possessed of the volume about 1750.

287 LOAISA (Garcia de). Collectio Concilorvm Hispaniæ, diligentia Garsiæ Loaisa elaborata . . folio, *red morocco extra, gilt edges; bound by Du Seuil or Boyer for Louis Henri, Count de Loménie de Brienne, with his arms on the sides* *Madriti, Petrus Madrigal*, 1593 6 6 0

A very fine example of the Lomenie library; bound about 1705-10. At the sale in London, in 1724, it was probably bought by the first Lord Carteret. The book-plate of the Lord Carteret of 1841 is now in it.

288 RERVM A SOCIETATE IESV in Oriente gestarvm volvmen . . . Ad calcem operis, epistolæ duæ separatim addite sunt . . accessit etiam specimen quoddam litterarum vocumq; Iaponicarum, sm. 4to. *red morocco extra, gilt edges, with the arms of Louis Henri, Comte de Loménie de Brienne, on the sides* *Neapoli*, 1573 6 6 0

A beautiful example of Du Seuil or Boyer's work, about 1710.

289 GIOVIO. La Vita di Consalvo Ferrando di Cordova detto il Gran Capitano, scritta per Mons. Paolo Giouio, & tradotta per M. Lodouico Domenichi, 12mo. *red morocco extra, gilt edges, with the arms of Louis Henri de Loménie de Brienne on the sides* *Fiorenza*, 1550 4 4 0

A very pretty and fresh specimen; bound by Du Seuil or Boyer about 1710.

290 PENSÉES sur le Royaume de Dieu et sa Justice, 12mo. *ruled, old French dark blue morocco extra,* DOUBLÉ *with citron morocco, gilt fly-leaves and edges, with arms on the sides, and the details of the arms introduced as devices on the back* *Paris*, 1691 10 10 0

Noticed by Mr. Gibson Craig in his "Facsimiles of Old Bookbinding."

Probably bound by Augustin Du Seuil about 1710. The arms are those of a Judge or Councillor; they exhibit a fish in the field, with three mullets in chief, both fess-wise.

291 CICERONIS (M. Tvllii) Officia diligenter restitvta . Eiusdem de Amicitia & Senectute dialogi singuli . . . 12mo. *red morocco extra, gilt edges, doublé with red morocco having a richly gilt border*

Parisiis, apud Simonem Colinæum, 1541 18 18 0

A beautiful book, bound in the Boyer style, but apparently by the hand of Augustin Du Seuil about 1710. The fleurons in the panels on the back are done in dotted gold, which seems to constitute a differentiation between Boyer's and Du Seuil's work, giving to the latter rather a dainty and delicate air, which contrasts with the severely classical aspect of Boyer's creations.

292 NOUVEAU TESTAMENT traduit en François, 2 vols. 12mo. *beautiful copy, ruled, in citron morocco, gold borders, lined (doublé) with red leather, gilt marbled edges, by Du Seuil* *Mons (Amst. Elzevier)*, 1667 60 0 0

First edition of the famous Port-Royal Version and extremely rare in fine condition. Mr. Turner's copy sold for 1430 francs, and for 1780 francs in the sale of Seb. de Montgermont.

The binding is very beautiful and was probably executed by Du Seuil about 1710. It is an artistic gem of its kind, and would arouse the enthusiasm of every ardent French amateur.

293 VANINI (Ivlii Cæsaris) Amphitheatrvm æternæ Providentiæ divino-magicvm, Christiano-physicvm, necnon astrologo-catholicvm . . *Lugduni*, 1615 — Idem de Admirandis Naturæ reginæ deæque

mortalium Arcanis . . *Lutetiæ*, 1616—2 vols. sm. 8vo. *beautifully bound in citron morocco extra, gilt edges, with the arms of Charron de Menars on the sides* 1615-16 6 6 0

Bound by Du Seuil about 1710.

294 AMADIS DE GAVLE mis en Françoys par le Seigneur des Essars, Nicolas de Herberay [Jacques Gohory et autres], 21 livres *complete*, *Lyon*, 1575-81—LE VINGT ET DEVXIESME [XXII, XXIII, XXIV] Livre d'Amadis . . Histoire non encores veue en nostre langue . . . 3 vols. *Paris*, 1615—THRESOR de tovs les livres d'Amadis de Gavle, 2 vols. *Lyon*, 1605—together 26 vols. in 30, of which twenty-seven are in 16mo. size and three in 12mo. *red morocco extra, gilt edges, with the arms of Louis Urbain Le Fevre de Caumartin, Marquis de Saint-Ange, a very pretty set* 1575-1615 10 10 0

Bound by Du Seuil about 1710-15.—The three larger volumes (XXII-XXIV) contain the signature and a note of Henri Marquis de Rothelin, to whom they had belonged before they came to Caumartin.

Copies are usually defective. In this about 5 pp. at the end of Livre II, pages 439-52 of Livre XI, and small portions of leaves 337-47 of Livre XII, are supplied in MS. A MS. Note on the fly-leaf states that the White-Knights copy sold for £23. 2*s*.

295 GUICCIARDINI (Francesco) dell' Historia d'Italia . . gli vltimi qvattro libri non piv stampati, sm. 4to. *red morocco extra, full gilt back and gilt edges, with arms on sides (a lion rampant, two stars in chief, surmounted by a baron's coronet)* *Vinegia, Gabriel Giolito de' Ferrari*, 1564 3 16 0

Bound apparently by Du Seuil about 1715-20 ; and a beautiful example of its kind.

296 RAMVSIO (Gio. Battista) . . . NAVIGATIONI ET VIAGGI, 3 vols. sm. folio, *maps (wanting that of America in Vol. III), veau fauve gilt, gilt and marbled edges, with the arms of H. J. N. de Caumont Duc de la Force, in gold on sides* *Vinetia, Giunti*, 1563-74-65 4 4 0

Bound by A. Du Seuil about 1720 in the Boyer manner.

297 FAZELLI (F. Thomæ) de Rebvs Sicvlis Decades dvæ, sm. folio, *fine copy in old French red morocco, gilt marbled edges, with arms of the Count de Loménie in gold on sides* *Panormi*, 1560 1 12 0

Bound in the Boyet manner apparently about 1720. This and the other three Loménie books seem to have been bound by A. Duseuil between 1710 and 1720 ; therefore for Louis Henri Comte de Lomenie de Brienne, and not for his father who died in 1698. It is customary to assign to the latter all the books with Loménie arms, in red morocco, which were sold in London in 1724 ; but I believe erroneously.

298 MONTFAUCON (Bernard de) L'ANTIQUITÉ EXPLIQUÉE et représentée en figures, 10 vols.—SUPPLEMENT, 5 vols.—together 15 vols. folio, GRAND PAPIER, *beautiful impressions of the numerous fine plates; magnificent copy in crimson morocco extra, and gilt marbled edges, by Du Seuil or Boyer* *Paris*, 1719-24 65 0 0

In the lowest panel on the back (full-gilt in the Boyer style but exhibiting the little dots and stars which were used by Du Seuil and Padeloup) the running ornament includes figures of birds and hybrids.

299 NOUVELLES REGLES pour le JEU DE MAIL, tant sur la maniere d'y bien jouer, que pour décider les divers évenemens qui peuvent arriver à ce Jeu, 16mo. *red morocco extra, gilt edges, the end-papers and the opposite page of the fly-leaves being composed of a dazzling pattern of gilt and flowered paper* *Paris*, 1722 5 0 0

The real date was 1717, but the book was evidently re-issued in 1722, and the publisher had an *ɯ* pasted over the *v* of the numeral.

The book was bound about 1725 in that elegant style, intermediate between Boyer and Padeloup, which we take to be from the hand of Aug. Du Seuil.

300 [LONGUS] Les Amours pastorales de Daphnis et Chloé, 12mo. *with all the original engravings by Audran after the Regent's designs; Caylus' unsigned etching of the* Petits Pieds, *and Scotin's nine engravings made for the* 1731 *edition* added at the end ; *old red morocco extra, gilt edges, lined with blue morocco having a broad dentelle border, gilt edges* (*Paris*) 1718 21 0 0

John Wilkes' copy, with his autograph recording presentation. Bound by Aug. Du Seuil about 1731.

11. A. M. Padeloup (1720-60).

301 EURIPIDES. Evripidis tragœdiæ septendecim [*octodecim*] . . 2 vols. 12mo. **Editio Princeps**, LONGEPIERRE'S *copy in red morocco extra, gilt edges, lined* (DOUBLÉ) *with olive morocco gilt, with the* TOISON D'OR *at the corners, in the centres, in the panels on the backs, and in the centre on the lining inside* *Venetiis, apud Aldum*, 1503 36 0 0

This was probably bound by Du Seuil about 1710, and is a charming example of Longepierre's library. It *may* however be the work of Padeloup about 1720, and is consequently placed here so as to accompany the Apuleius.

302 APVLEII Metamorphoseos, siue lusus Asini libri XI . . . 12mo. *fine copy, ruled, in old veau fauve extra, gilt edges, with the Longepierre device on the sides and back* *Venetiis, in ædibus Aldi et Andreae soceri*, 1521 10 10 0

From the gilt ornamentation on the back, which is the frequent repetition of whorls with curved endings and gilt dots projecting from them, and which is almost identical with the tooling of the Herrera and the Hemmerlin mentioned below, this must have been bound by Padeloup about 1720.

303 VICTORII (Petri) Epistolarvm libri x. Orationes XIIII. et Liber de Lavdibus Ioannæ Austriacæ, sm. folio, COLBERT'S *copy, old French blue morocco extra, gilt marbled edges* *Florentiæ apud Iunctas*, 1586 2 16 0

Bound about 1720 by Padeloup, in the Boyet or Du Seuil style. The central ornament on the back is the pomegranate, which afterwards became so favourite a detail with Derome. It is found on each panel in the middle of a lozenge-shaped figure composed of little stars and dots. The words "Bibliothecæ Colbertinæ I." are written on the title, from which we may infer that this was one of the latest acquisitions of the great library sold in 1728.

304 STEPHANI (Hen.) Nizoliodidascalvs, siue, Monitor Ciceronianorum Nizolianorum, dialogus, 12mo. *old French red morocco, with the* TOISON D'OR, *the mark of Baron Longepierre, on back, gilt edges* [*Genevæ*] *excudebat Henricus Stephanus*, 1578 6 6 0

This resembles Padeloup's late manner far more than it does the style of the Apuleius. But it cannot be later than 1720-21, as Longepierre died in the latter year. Bound about 1720.

305 HERRERA (Antonio de) Historia General de los HECHOS DE LOS CASTELLANOS en las Islas i Tierra firme del Mar Oceano, en Decadas—Descripcion de las Indias—together 9 parts in 2 vols. sm. folio, **original edition**, *frontispieces with portraits, and* 14 *maps, wants the Table to the first part, citron morocco extra, gilt marbled edges, with the arms of* COUNT HOYM *in gold on sides* *Madrid*, 1601 31 10 0

From the Beckford Library, at the sale of which it fetched £42.
Bound by A. M. Padeloup about 1720-25.

306 BORDE (J.) L'Amour Vainqueur de la Haine, *Paris*, 1712—[DURAND] Les Belles Grecques ou Histoire des plus fameux Courtisanes de la Grece, *plates, ib.* 1712—2 vols. in 1, 12mo. *old French citron morocco, gilt edges, with arms* OF THE COMTESSE DE VERRUE *on the sides, the details of the escutcheon being used as ornaments on the back* 6 6 0

In the panels on the back, which is full gilt, the angle-ornament is a portion of a palm-branch. This is a very beautiful and finely preserved binding, done by Padeloup about 1725.

307 IL PETRARCHA con l'espositione d'Alessandro Vellvtello, sm. 4to. *ruled throughont with red ink, woodcuts, title slightly cut, otherwise a very fine copy in polished citron morocco extra, gilt edges, with the arms of* COUNT HOYM *on the sides, his crest and monogram on the back* *Vinegia*, 1545 35 0 0

Bound by A. M. Padeloup about 1720-25. It is a charming piece of work.

308 BVSBEQVI (Avgeri Gisleni) Epistolarvm legationis Gallicæ libri II, sm. 4to. *marbled calf extra, gilt edges, with the arms of* COUNT HOYM *on the sides and his crest on the back, in gold* *Bruxellis* (1632) 3 3 0

Bound about 1720-25 by Padeloup.

309 HERODIANI Historiæ, Angelo Politiano interprete, 12mo. *fine copy in blue morocco extra, gilt edges, by Padeloup, with arms and crest of* COUNT HOYM *in gold on sides and back, from the Beckford library* *Paris, R. Stephanus*, 1544 21 0 0

Bound by Padeloup about 1720-25.

310 NOVUM TESTAMENTUM . . . adiectis scholijs . . . authore Isidoro Clario, small 8vo. (12mo.), *fine copy in old French blue morocco, exquisitely bound by* "Padeloup le jeune" (with his ticket) *for* COUNT HOYM, *the Count's arms on the sides and his coronet, with the Eagle of Poland on the back* *Antverpiæ*, 1544 48 0 0

The ticket is engraved in this form; "Relié par Padeloup le jeune, place Sorbonne à Paris." The binding is consequently not later than 1725, in which year his father died, and Antoine Michel Padeloup ceased to call himself "le jeune."

Bound by Padeloup about 1725.

311 MELIADUS DE LEONNOYS. Ou present volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys : Ensemble plusieurs autres nobles proesses de Cheualerie, faictes tant par le roy Artus . . . . folio, gothic letter, *title printed in red and black within a woodcut border; fine copy in blue morocco extra, gilt edges, by Padeloup* *Paris, Galliot du Pré*, 1528 72 0 0

Bound about 1725. The panels on the back are covered with gold tooling, the ornament being a multiplication of whorls ending in small curves and dots. The leather, boards, gilding, and general style are very similar to those of the Victorius described above.

312 POLITIANI (Angeli) Omnia Opera, et alia quædam lectu digna . . ., stout sm. folio, *old red morocco extra, gilt edges, by Padeloup* *Venetiis in ædibus Aldi Romani* . . *M.IID* (1498) 10 0 0

The quality of the leather, the size of the boards, the general appearance, are like those of the Meliadus, and the gilding is identical. The headband is precisely similar in colour, style, and form to that of the Apuleius above. Bound about 1725.

313 MAIER (Marco) il Regno di Napoli e di Calabria descritto con medaglie . . . 1723—VERGARA (Cesare Antonio) Monete del Regno di Napoli . . 1716—2 vols. in 1, folio, *numerous engravings of Coins and Medals; blue morocco extra, gilt edges, by Padeloup* *Roma*, 1716-23 2 12 6

Bound about 1725-30. It is in the same deep blue morocco as the Hemmerlin and the Raulin, *post*. The back is tooled in the Boyer style, with a figure like a vase of flowers for the centre-piece on the panels. Portion of the decoration on the back is identical with that of the Raulin, but the peculiar roulette inside is so closely similar to that in the BAUHIN, described under Derome, that this book ought perhaps to be referred to him.

314 VIRGILII MARONIS (P.) Opera : Nic. Heins. Dan. F. E membranis compluribus iisque antiquissimis recensuit, 12mo. LARGE PAPER, 172 *mill., with maps; beautiful copy, ruled with red lines, bound in blue morocco extra, gilt marbled edges, by Padeloup, the* LAMOIGNON *copy* *Amstelodami, ex officina Elzeviriana*, 1676 60 0 0

EXTREMELY RARE. Only 48 copies printed. This copy contains the two leaves of Dedication to Louis XIV, and the two leaves of the notice "Lectori," which has the usual modifications in the text.

Bound by Padeloup about 1730; and a choice example of his art, much superior to the ordinary Lamoignon bindings. The gilding on the back is quite in the Boyer style, but the morocco and the general air of the book are Padeloupian, and must be referred to the second stage of this binder's work, probably about 1730.

315 NOVUM TESTAMENTUM, *Græce*, 12mo. *very fine copy in old French red morocco, gilt edges, with* COUNT HOYM'S *Arms on sides* *Paris, Colinæus*, 1534 8 8 0

Bound by Padeloup about 1730.

316 HEMMERLIN (Felicis) Varie oblectationis opuscula et tractat', sm. folio, *woodcut title, blue morocco extra, gilt edges* (*Basileæ*, 1497) 5 5 0

The date is found at the end of some verses prefixed by Sebastian Brant to the text. The book may, however, have been printed at Strassburg in 1497-98.

Bound by Padeloup about 1730. The back is richly gilt with an ornament consisting of whorls ending in fanfares and dots, thickly multiplied all over. Two similar, but not identical, patterns appear on the 1601 Herrera and the 1534 New Testament, described above as bearing Count Hoym's insignia.

317 CASA (GIOVANNI DELLA) PROSE ET RIME, edizione nuova, riveduta, et corretta per l'Abbate Annibale Antonini, 12mo. PRINTED UPON VELLUM, *dedication copy to* LORD CARTERET, *bound in red morocco, gilt back, silk linings inside, gilt edges, with the Carteret Arms on sides* *Parigi, C. Davitte*, 1727 6 6 0

Bound by a feeble imitator of Padeloup, probably in Paris, at the time of

publication. The strong interest which was formerly felt in Lord Carteret—a statesman and a scholar of the best English type—has been revived by a recent biography.

318 RAULIN (Fratris Ioannis) EPISTOLARVM grauissimis sententiis . . . opus eximiũ . . sm. 4to. *blue morocco extra, gilt edges, by Padeloup* *Lutetiæ Parisiorum* (1521) 2 2 0

Bound about 1730 in the same deep blue morocco as the Hemmerlin above, the back full gilt with whorls of the same kind as appear on that book.

319 OCHINI (Bernardini) Liber de Corporis Christi praesentia in Coenæ Sacramento . . . nvnc primvm ex Italico in Latinum sermonem . . 12mo. *blue morocco extra, gilt edges, by Padeloup* *Basileæ* (*circ.* 1545) 2 0 0

The back full gilt with a whorl or curve pattern similar to that on the Raulin. The morocco is precisely similar to that of the Novum Testamentum of 1534.

320 VANINI (Ivlii Cæsaris) de Admirandis Naturæ . . arcanis libri quatvor (dialogi), *Lutet.* 1616—Ejusdem Amphitheatrum æternæ Providentiæ divino-magicum, *Lugd.* 1615—2 vols. 12mo. *red morocco, gilt edges* 1615-16 3 3 0

Full gilt backs, exactly like the Ochino. With the autograph signature and notes of the famous Mirabeau.

321 BARGÆI (Petri Angelii) Poemata omnia . . item Marii Colvmnæ quædam Carmina, 12mo. *red morocco extra, gilt marbled edges, the back full gilt with whorls and gold dots* *Florentiæ, apvd Ivntas,* 1568 4 10 0

Bound by Padeloup about 1730.

322 FENELON. Les Avantures de Telemaque fils d'Ulysse . . Par feu Messire François de Salignac de la Motte Fenelon . . . premiere edition conforme au Manuscrit original, 2 vols. 12mo. *portrait, map, and numerous plates after Bonnart's designs, red morocco extra, gilt and marbled edges, by Padeloup* *Paris,* 1717 70 0 0

A *semis* of flames in gold is the ornament on each panel of the back. The inside ornament is the favourite roulette of Boyer, Du Seuil, and Padeloup. The little edging from a dentelle pattern which is seen on the lettering labels is the only thing distinctive of the latter binder. This was done about 1730.

Fetched £85 at the Beckford sale.

323 TASSO (Torquato) Aminta, 1656—Bonarelli, Filli di Sciro, 1656—Guarini, il Pastor Fido, 1650—3 vols. in 1, sm. 4to. *old French citron morocco extra, gilt edges, the Dauphin's crown and device at angles on the sides* *Parigi,* 1650-56 4 0 0

Bound about 1735-40, in the Boyer manner, apparently for the use of the little Dauphin Louis, the son of Louis XV.

324 SCHLICHTINGII A BVKOWIEC (Ionæ) de SS. Trinitate, de moralibus N. et V. Testamenti Præceptis, itemque de Sacris, Eucharistiæ & Baptismi Ritibus, 12mo. *fine copy in olive morocco extra, gilt edges, by Padeloup* *Anno Christi,* 1637 3 3 0

Bound about 1735-40 in the Boyer style, with the usual fleuron and lozange in the panels on the back, which is fully gilt. The volume is in remarkably fine and fresh condition.

325 MOLIERE, ŒUVRES, nouvelle édition [publiée par Marc-Antoine Joly; avec des mémoires sur la vie et les ouvrages de Molière par M. de Serre], 6 vols. 4to. *genuine first issue of the book, with early impressions of the beautiful engravings (portrait after Coypel by Lépicié, 33 plates after Boucher by Cars, 198 vignettes and tailpieces after Boucher, Blondel, and Oppenord by Joullain and Cars), fine copy in bright old citron morocco extra, gilt and marbled edges* *Paris,* 1734 100 0 0

"Le chef-d'œuvre de Boucher, comme *illustration*, est l'un des plus beaux livres de la première partie du XVIIIe siècle."—*Cohen.*

Bound by Padeloup about 1735. The chief element of the ornamentation is the same as on the Hemmerlin above.

A splendid book, the plates in which are not only examples of the finished grace to which certain artists attained in the Louis Quinze period, but afford admirable illustrations of the customs, costumes, and social life of the brilliant court of France under the ancien régime.

326 THEUERDANK. DIE GEUERLICHEITEN . VND EINS TEILS DER GESCHICHTEN des loblichen streytparen vnd hochberumbten helds vnd Ritters herr TEWRDANNCKHS, folio, **First Edition,** *with fine impressions of the* 118 *beautiful large woodcuts by Hans Burgmair; having the title inlaid, but on the whole a splendid copy in citron morocco extra, gilt edges*

Nürnberg durch den Eltern Hannsen Schönsperger, 1517 125 0 0

Bound by Padeloup about 1735, in his Boyer style. This seems to be the copy which belonged to M. de Boze and which is described in his catalogue printed in 1745.

327 BACCIUS. De Natvrali Vinorvm Historia de Vinis Italiæ et de Conuiuiis Antiquorum libri septem Andreæ Baccii . . , sm. folio, *engraved title with portrait, very fine copy in olive morocco extra, gilt marbled edges, by Padeloup, scarce* *Romæ*, 1596 6 6 0

Bound by Padeloup about 1735-40, the back full gilt with a multiplication of whorls or curves in a style much affected by him.

328 LES QUATRE FILZ AYMON, sm. folio, lettres gothiques, *numerous large woodcuts, red morocco extra, by Padeloup* *Lyon*, 1493 52 10 0

UNIQUE; the first dated edition of this romance. The back of the binding is without bands, and is full gilt with curves or wreathing lines similar to those on the Ochino above. The roulette inside is peculiar, consisting of an alternation of roses and small crosses. Bound about 1735-40.—The twenty-second leaf has been supplied in a MS. imitation taken from the text of a later edition. This was done probably when the book was in the library of the Duc de la Vallière; to whom, and to Renard, Solar, Chedeau, and Lord Crawford it has successively belonged.

329 LES CENT NOUVELLES NOUVELLES. Suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux . . 2 vols. 12mo. *with the numerous engravings after Romain de Hooge, retouched by B. Picart; red morocco extra, gilt edges, by Padeloup* *Cologne, Pierre Gaillard*, 1736 8 8 0

Bound about 1737 in precisely the same way as the Quatre Filz Aymon, inside and outside.

330 BOUQUET (Dom Martin) *et autres*, RECUEIL DES HISTORIENS DES GAULES ET DE LA FRANCE, Vols. I-XXII, folio, GRAND PAPIER, *maps and plates* *Paris*, 1738-1866 105 0 0

The first nine volumes are bound in red morocco extra, with the royal arms on the sides, by Padeloup; X-XIII uniform with the preceding by Derome le jeune; XIV-XX bound to pattern by successive modern binders; XXI, XXII unbound.

331 HORACE, **by Pine.** QVINTI HORATII FLACCI Opera . . 2 vols. large 8vo. *entirely engraved, with numerous beautiful illustrations from ancient coins and other monuments, ornamental initials, vignettes, and tailpieces, all in very fine impressions; ruled throughout; magnificent copy from the Turner library, in old blue morocco, superbly gilt, with Padeloup's broad dentelle borders*

Londini æneis tabvlis incidit Iohannes Pine, 1733-37 100 0 0

A splendid example of Padeloup's best work. The original owner must have been a man of the most fastidious taste, since he has contrived to secure in a copy with the corrected (*Potest*) form, unsurpassable impressions of the plates.—The centre ornament on the back is a flower in the midst of a number of graceful curves and fanfares. The dentelle work on the sides is exquisite both in taste and richness; amongst the angle-ornaments is found the well-known *perched bird* with his head turned to the *right*. The inside border is identical with that found in the Giraldi Cinthio below. The binding was done about 1740.

332 OFFICE DE LA VIERGE, 12mo. *illuminated Manuscript on Vellum, with* 11 *beautiful* **Miniatures** *within rich borders and numerous capital letters, all finely painted in gold and colours by a French artist; olive morocco extra, dentelle borders, silk linings, gilt edges, by Padeloup*
Written at Auxerre or Bourges, about A.D. 1490 50 0 0

A very elegant MS. equally attractive in the delicacy of its miniatures and the florid brightness of its borders.

Padeloup's fine dentelle binding (about 1740) is of the same style and period as on the Horace described above, but the details are smaller and the bird-figure is not included. The roulette inside is the so-called Derome roulette, but of that finer and more minute form which was used by Padeloup.

333 ESTRÉES. Catalogue des Livres de la Bibliothèque de feu Monseigneur le Maréchal Duc d'Estrees, 2 vols. 8vo. *mostly priced, old French red morocco extra, with the arms of Card. Fleury in gold on sides, gilt marbled edges* *Paris*, 1740 1 16 0

Bound by Padeloup at the time of publication. The Cardinal died in 1743. The Marshal had over 20,000 books in his library, comprising probably almost 40,000 volumes.

334 NOVUM TESTAMENTUM (Græcum), 12mo. *fine copy in old French black morocco,* DOUBLÉ *with red morocco, gilt edges, with silver clasps, from the Lamoignon collection* *Lugd. Bat. Elzevir*, 1633 12 12 0

Bound about 1740 for Guillaume de Lamoignon. It had belonged to "Monseigneur de Beauvau Archeveque de Narbonne," who died in 1739.

335 BERTOLDO con Bertoldino e Cacasenno, 12mo. *plates, calf, with the arms of the Duc de Richelieu, in gold, on sides* *Venezia*, 1739 0 14 0

Although merely in calf, and somewhat worn, it is a Padeloup binding about 1740.

336 GIRALDI CINTHIO (G. B.) DELL' HERCOLE CANTI VENTISEI, sm. 4to. *a large and beautiful copy in crimson morocco extra, gilt marbled edges, by Padeloup,* WITH HIS TICKET; *from the Beckford library* *Modena*, 1557 10 0 0

Bound about 1740. The ticket is a valuable part of the book. It is the one which A. M. Padeloup had engraved after his appointment as royal bookbinder in 1733. He then dropped "le jeune," which distinguished him from his uncle Nicholas.

The pattern inside the cover is the broad floral one. The ornament on the back is of the pattern which resembles drawer-handles or door-knockers. The ticket bears the following inscription: "Relié par Padeloup Relieur du Roy, place Sorbonne à Paris."

337 [SEYSSEL (Claude)] LA VICTOIRE DU ROY CONTRE LES VENICIENS, sm. 4to. **lettres gothiques; printed on vellum;** *the title, the woodcuts, and the initials* **illuminated, illuminated borders** *added; fine copy in red morocco extra, gilt edges, by Padeloup*
. . a este acheue dimprimer . . mil cinq cēs & dix . Pour anthoine verard . . (1510) 75 0 0

One of the half dozen copies which Claude Seyssel caused to be printed and illuminated for great personages of Louis XII's court. His own arms are emblazoned beneath the royal escutcheon on the title; and, on the verso of the title, they appear similarly, but smaller, on the desk at which the woodcut represents him as writing. The lower blank margin of this page is mended with paper (done at the time of binding, about 1740), apparently to destroy an inscription which might have revealed the first ownership. The back is flat and without bands, ornamented only at the edges with a small running pattern of fleurs-de-lis. At top and bottom, there is the same pattern of curve or wreath-tooling as is seen in the same position on the *Sauromanus*, post.

338 ACONCE (Iaques) Les Rvzes de satan . . sm. 4to. *old French red morocco extra, gilt and marbled edges* *Basle*, 1565 2 8 0

A curious book, very interesting as an acute study by a theological "private detective." Bound by Padeloup about 1740-41.

339 SAVROMANVS (G.) ad Principes Christianos de Religione ac commvni Concordia, sm. 4to. *red morocco extra, gilt edges, by Padeloup, with his ticket* *Romæ*, 1524 12 12 0

The ticket is the same as appears in the Giraldi Cinthio and the Fetes de Strasbourg. This binding is in the most beautiful state of freshness and fine preservation. The chief ornament on the back is a flower.

340 AGRICOLAE (Georgii) De mensuris & ponderibus Romanorum atque Græcorum Lib. v . . . . *Basileae*, 1550—Agricolae (Georgii) De ortu & causis subterraneorum Lib. v . . . De re metallica . . *Basileae*, 1558 —2 vols, in 1, sm. folio, *old blue morocco extra, gilt and goffered edges, by Padeloup* 1550-58 5 0 0

The back is quite covered over with gilt whorls, somewhat resembling those on the Apuleius and Hemmerlin *ante*, but of a new kind. The inside ornament is a broad

floral border, closely resembling the border inside the Giraldi Cinthio, and identical with that in the Gonzalez de Clavijo below. The binding was done about 1745.

341 LASTANOSA (Vincencio Juan de) Tratado de la Moneda Iaqvesa y de otras de Oro, y Plata del Reyno de Aragon, small 4to. *plates, citron morocco extra, gilt and marbled edges, from the Beckford library* *Zaragoza*, 1681 4 0 0

Formerly in the library of the famous scholar Gerard van Meerman, whose bookplate is pasted on the cover, and for whom, probably, the book was bound by Padeloup about 1745.

342 ——— another copy of the same, sm. 4to. *red morocco extra, gilt edges* *Zaragoza*, 1681 4 4 0

Bound by Padeloup about 1745.

343 [LONGUS] LES AMOURS PASTORALES de Daphnis et de Chloe . . 12mo. *the original issue of the Regent's edition, with the plates by Audran after the Regent's designs; red morocco by Padeloup* (*Paris*) 1718 15 0 0

The ornament on the back is a plain rose in the panels, the bands stroked with short perpendicular lines. The book-plate "Ex libris de Belissen Equitis," which is pasted inside, indicates the Chevalier de Belissen who was killed in battle in the year 1750. The binding was done about 1746.

344 REPRESENTATION DES FÊTES DONNÉES PAR LA VILLE DE STRASBOURG . . . à l'arrivée et pendant le sejour de sa Majeste en cette ville, inventé dessiné et dirigé par J. M. WEIS, atlas folio, *portrait and fine plates by Le Bas, the text engraved with ornamental borders; old French red morocco, broad borders of gold, with the Royal arms of France in the centre, by Padeloup* *Paris* (1745) 21 0 0

Padeloup's ticket is found on the title-page. It is identical with that in the Giraldi Cinthio, and the broad floral pattern inside the edges of the binding is very similar to the border in that. Bound about 1746.

345 ——— another copy, *in red morocco extra, also bound by Padeloup, with the same ticket as in the preceding article, a presentation copy from the King to the original possessor, with an inscription stamped on the front side of the binding* "Donné par moi" *Paris* (1745) 20 0 0

This copy is very valuable for the study of differences and points of resemblance between Padeloup and the younger Derome. We learn from it that the inside ornament of oblique lines, two and two, with a dotted one between each pair, was used by the former as well as the latter; as well as the running line of continuous arches.

346 VIRGILII Maronis Opera, cum commentariis Servii . . accedunt Fulvii Ursini . . et aliorum, ac præcipue Nicolai Heinsii notæ . . quibus animadversiones addidit Petrus Burmannus, 4 vols. roy. 4to. LARGE PAPER, *crimson morocco extra, gilt edges, by Padeloup* *Amstelaedami*, 1746 18 18 0

The lowest two compartments on the back are tooled with a pointed lace pattern, which also appears on the gilding of the Maier and Bouquet above.

347 ANTONINO, CONFESSIONALE (I)Ncomincia uno cõfessionale uolgare del reuerẽdissimo padre Beato frate Antonino arciuescouo di firenze . . . intitolato Specchio di cõscientia . . . sm. 4to. *commencing* "Omnis Mortalium Cura;" *fine copy in red morocco, gilt edges* *Florentiæ, J. de Ripolis*, 1477 4 4 0

Very rare. Hain was unable to find a copy to give the collation.

Mr. Turner has written on the fly-leaf the name of Derome as the binder, and Mr. Turner was a careful observer. However, the leather, the end-papers, the head-bands, and the roulette ornament inside, are identical with those of the Sauromanus, above. The back is different, being full-gilt with the whorl-ornament frequently used by Padeloup, in a pattern exactly like that on the Agricola.

348 [MYSTERE DES ACTES DES APOSTRES]. Le premier (et le second) volume des Catholicques oeuvres et Actes des Apostres redigez en escript par saint Luc . . . Auecques plusieurs Hystoires en icelluy inserez des gestes des Cesars. Et les demonstrances des figures de Lapocalipse ioue par personnages a Paris en lhostel de Flandres Lan Mil Cinq cens. xli., 3 vols. in 1, sm. folio, lettres gothiques, *woodcuts, slightly wormed, but on the whole a very fine copy in red morocco extra, gilt edges* (*à Paris*) *Arnoul & Charles les angeliers freres.* (1541) 55 0 0

This volume formed part of Girardot de Prefond's first collection, but was presumably not bound for him, since it has only the paper bookplate, as in the Sabadino. The binding is usually assigned to Derome, and the lozenge figure on the panels gives such an impression at first sight. But on closer examination, it will be seen to have been done by Padeloup about 1750.

EXCESSIVELY RARE. The third part has the following title: *Lapocalypse Sainct*

Jehan zebedee, ou sont comprinses les visions et reuelations que icelluy sainct Jehan eut en lylle de Patmos . . . Ensemble les cruaultez de Domicien Cesar [composé par Maistre Loys Chocquet].

349 ALAMANNI (Lvigi) Gyrone il Cortese (in ottava Rima), sm. 4to. *fine copy in red morocco extra, gilt edges* *Parigi*, 1548 5 5 0

This volume was bound at the same time as the Mystere, and by the same hand. It has also the unusual lozenge figure on the panels encircling the flower which is the central ornament. In both books the morocco is of remarkable freshness and brightness of colour.

350 GONÇALEZ DE CLAVIJO (Ruy). HISTORIA DEL GRAN TAMORLAN, e itinerario y enarracion del Viage, y relacion de la Embaxada que Ruy Gonçalez de Clavijo le hizo . . . y un breve discvrso fecho por Gonçalo Argote de Molina . . sm. folio, *ruled throughout;* GIRARDOT DE PREFOND'S COPY, *splendidly bound in red morocco, with broad borders of gold, by Padeloup* *Sevilla, Andrea Pescioni*, 1582 6 10 0

Bound for Girardot de Prefond about 1750, and having his first label "Girardot de Prefond" stamped lengthwise on the morocco lining inside the cover. This volume formed part of the collection which he sold in 1757.—The broad gold border is a pattern of large wreathing foliage rolling round and round an upright inner stem with smaller leaves. The broad floral pattern inside resembles that of the Giraldi Cinthio.

351 AVGVSTINI (Ant.) *Archiep. Tarraconensis*, de Emendatione Gratiani Dialogorvm libri dvo, sm. 4to. GIRARDOT DE PREFOND'S *copy, bright old French red morocco extra, with his name stamped and book-plate pasted inside cover, gilt edges* *Terracone*, 1587 2 8 0

Bound by Padeloup about 1750. The inside ornament is a broad border identical with that in the Clavijo. The book-plate is curious as exhibiting a variation from the arms given by Guigard. It is quarterly, 1 and 4, *argent*, a lion rampant *azure*, 2 and 3, *gules*, a chevron *argent*. His name is stamped lengthwise on a portion of the morocco covering which a portion of the end-paper has been cut off to make visible.

352 PARABOSCO (Girolamo) I Diporti (Novelle, Questioni, Motti, Rime, &c.), 12mo. *red morocco extra, gilt edges* *Vinegia, Domenico Giglio*, 1558 2 2 0

Bound by Padeloup about 1750.

353 MASCARDI (Agostino) La Congivra del Conte Gio. Lvigi de Fieschi, sm. 4to. *engraved title, red morocco extra, gilt edges, by Padeloup, with his ticket* *Anuersa*, 1629 5 5 0

The back is elegantly tooled, the central ornament on the bandless panels being the bird perched on a fleur-de-lis reversed, within a figure of vase-outline. The roulette inside is the same pretty pattern as in the Bonarelli. The engraved ticket is "Relié par Padeloup, Relieur du Roy, place Sorbonne à Paris."

354 BUTLER (Samuel) Hudibras . . corrected and amended, with additions, annotations, and an Index, 12mo. *portrait by Nixon after Lely and Pens; the Lamoignon copy, in polished citron morocco extra, gilt edges* *London*, 1750 2 16 0

With the bookplate "Bibliotheca Lamoniana Y 537."—The back is flat, without bands, but divided into panels by gold lines with a simple edged border. The title and date are on red leather labels. The roulette inside is from a seventeenth-century lace pattern.—It is customary to refer this binding to Padeloup, and it may have been done by some one of his family, but the most remarkable thing about it is the beauty of the morocco, and the fresh preservation of the binding.

355 SPENCE (Joseph) POLYMETIS, or an enquiry concerning the agreement between the works of the Roman Poets and the remains of the antient artists, folio, *portrait and plates (including the suppressed Provost Cooke with head of an Ass), fine copy in red morocco, borders of gold, full gilt back, gilt edges, from the Lamoignon collection* 1747 5 5 0

With the bookplate "Bibliotheca Lamoniana Z 39." The binding is usually attributed to Padeloup, but the ornamentation might with good reason be assigned rather to Dubuisson or Derome. The roulette inside is of a seventeenth century pattern. The ornamentation on the back is the same as that of the Giraldi Cinthio, *ante*.

356 IL PETRARCA con l'espositione d' Alessandro Vellvtello . . sm. 4to. *woodcuts, fine copy in red morocco extra, gilt edges* *Vinegia, Gabriel Giolito de Ferrari*, 1560 7 7 0

The roulette inside is the distinctive Padeloupian form of the so-called *roulette Derome*. The book is richly gilt, with a flower for central ornament in the panels. At the bottom of the back, there is a double row of fleurs-de-lis and strawberry leaves.

357 TASSONI (Alessandro) La Secchia Rapita, poema eroicomico . . . sm. 8vo. *plates, red morocco extra, gilt edges, by Padeloup* *Venezia*, 1747 1 16 0

The centre ornament on the back is a flower. Inside the cover, we find the identical broad gilt border of the Giraldi Cinthio above. Bound about 1755.

358 BIGI (Lodovici) in Coelestes Proceres Hymnorvm Epitaphiorvmqve liber . . Epigrammaton libelli dvo, sm. 4to. *red morocco extra, gilt edges* *Ferrariæ, Ioannes Maciochus*, 1514 3 3 0

Bound by Padeloup about 1755. A rose is the chief ornament on the back.

359 BONARELLI (Guidubaldo de') Filli di Sciro, favola pastorale, sm. 4to. *plates, red morocco extra, gilt edges, from the Beckford library* *Ferrara*, 1607 3 16 0

The ornament inside the cover is "the Derome roulette," that is, the finer and smaller pattern of the same type which was used by Padeloup. Bound about 1755.

360 CANTI CARNASCIALESCHI. TUTTI I TRIONFI carri mascherate o canti carnascialeschi andati per Firenze dal tempo del Magnifico Lorenzo de' Medici fino all' anno 1559, 2 vols. 8vo. *numerous engraved portraits, red morocco extra, gilt edges, by Padeloup* *Cosmopoli (Lucca)*, 1750 5 0 0

In a similar binding to the Bonarelli, with the same roulette work inside.

361 QUIÑONES (Doctor D. Iuan de) Discvrso de la campana de Vililla, sm. 4to. *red morocco extra, gilt edges* *Madrid*, 1625 1 10 0

A small rose ornament occurs four times on the back, which is without bands. The binding resembles that of the Canti Carnascialeschi.

362 LITVRGIA SVECANÆ ECCLESIÆ catholicæ & orthodoxæ conformis *Latine et Suecice* (cum præfatione Laurentii Archiepiscopi Upsalensis), sm. folio, GIRARDOT'S *copy in red morocco extra, gilt edges, by Padeloup* *Stocholmiæ, Torbernus Tidemanni*, 1576 10 10 0

Excessively rare. It was almost the final attempt to retain the Missal in Sweden, and most of the copies must have been destroyed by the triumphant sectaries.

Girardot's second book-plate is pasted down inside the cover. It is a red morocco label, oval in shape, bearing the words "Ex Musæo Girardot de Prefond." The Duke of Sussex's bookplate and the autograph of Mr. Maskell are also found in the volume, which was bound by Padeloup about 1757-8. It belongs to the second collection made by Girardot between 1757 and 1768. The ornament on the back is the whorl that appears on the Hemmerlin ante, with gold dots and little stars on the spaces.

363 BELON du Mans (Pierre) L'HISTOIRE NATURELLE DES ESTRANGES POISSONS marins, avec la vraie peinctvre & description du Daulphin . . sm. 4to. *many fine woodcuts, red morocco extra, gilt edges, by Padeloup* *Paris, Reynaud Chaudier*, 1551 18 18 0

The chief ornament on the back is a flower (identical with that on the Sauromannus, above) with fanfares in the spaces at the top and bottom. The decoration inside is the broad floral border of which Padeloup was so fond, and is almost identical with that in the *Representation des Fetes de Strasbourg*, above.

Probably bound about 1757.

364 Reynst Cabinet. VARIARUM IMAGINUM à celeberrimis artificibus pictarum cælaturæ elegantissimis tabulis repræsentatæ, atlas folio, **proof impressions, avant la lettre,** 41 *splendid plates, all carefully mounted on thick paper, Louis XV's copy, in red morocco extra, gilt edges, the royal arms and crown on the sides, a gilt border of fleur-de-lis and the monogram* LL; *from the Beckford library*, EXCESSIVELY RARE *Amstelodami (circ.* 1650-61) 105 0 0

Bound by Padeloup about 1750-60, evidently for the Royal Library. In 1678, the plates belonged to Pierre Mariette, whose autograph signature appears at the back of two of them. They must have gone into the royal collection long before the time of his grandson P. J. Mariette, as the copy in the collection of the latter, sold in 1775, consisted only of 34 plates (33 is the usual number). However, the MS. list prefixed (and the inscription on each plate) seem to be in the handwriting of P. J. Mariette, who may have examined and catalogued it in the royal Cabinet d'Estampes. The engravings are by Jan Lutma, Cornelis Visscher, Theodor Matham, Van Daalen, Vermeulen, Bamboche, Falck, etc.; and are magnificent specimens of engraving, especially in these brilliant unlettered engravers' proofs. Some of the plates are etched by a peculiar process, called "au maillet" by its inventor, Jan Lutma. Altogether there are 41 plates, thus composed:—Of Nos. 3, 6, 30 there are double impressions, one before all lettering, and one after the artists' names. The other 38 compose the complete set of the Reynst Cabinet. The 38 are enumerated by Mariette

as 1-25, 25*, 26, 26*, 27-36. Three plates near the end—31, 32, 36—are avec la lettre —that is, they bear the artists' names.

As will be seen in the description of the Gaignat catalogue mentioned below, it seems as though a free dispersion was made of some of Louis XV's books, during the last few years of his life.

365 [FOLENGO] Chaos del Tri per Vno, *woodcuts, fine copy in blue morocco, gilt edges, by Padeloup, from the library of Girardot de Prefond, with his Ex Libris* *Vinegia, Giouanni Antonio & fratelli da Sabbio*, 1527 5 0 0

A beautiful and rare volume from Girardot's second collection, and therefore bound by Padeloup between 1757 and 1759. The flower on the back is identical with that on the Sauromanus ante.—Girardot's label is an oval piece of olive green morocco with the words "Ex Musæo" etc.

A curious book, chiefly in verse and in Italian, but comprising portions in Latin and in macaronic Latin.

366 ARIOSTO (Lvdovico) Orlando Fvrioso . . . aggivntovi per ciascvn canto alcune allegorie . . . *Vinegia, Gabr. Giolito de Ferrari*, 1546—Espositione de tvtti i vocaboli et lvoghi difficili . . . da M. Lodovico Dolce . . . *ib. id.* 1546—2 vols. in 1, 12mo. *portraits and numerous illustrative woodcuts, red morocco extra, gilt edges, by Padeloup* 1546 3 16 0

The back is entirely covered with a multiplication of the same curved ornament (the *motif* of a larger wreathed pattern) which appears as an accessory on the back of the Sauromanus, ante.

367 MEURSII (Joannis) Elegantiæ Latini Sermonis, 2 vols. in 1, 12mo. *frontispiece, fine copy in red morocco extra, gilt marbled edges* *Lugd. Bat. Typis Elzevirianis*, 1757 5 0 0

The back is full-gilt with whorl ornamentation, ending in fanfares and gold dots, very similar to that which Padeloup had used in the Liturgia Suecana above.

12. J. A. Derome.

368 QUEVEDO. Historia de la Vida del Bvscon, llamado Don Pablos; exemplo de Vagamundos y espejo de Tacaños, 12mo. *fine copy in old gilt veau fauve with arms and cypher of the Duc de Saint-Aignan in gold on sides and back* *Ruan*, 1629 1 16 0

Bound by Jacques Antoine Derome about 1730.

369 GRINGORE (Pierre) LES FOLLES ENTREPRISES, sm. 8vo. lettres gothiques, *many woodcuts with xylographic inscriptions, a small hole on the title and a slight water-stain on the pages, red morocco extra, gilt edges* *Paris, Pierre le Dru*, 1505 8 8 0

Bound, probably by J. A. Derome, about 1735.

370 FARENI (Fratris Anthonii) Confessio vtilis et necessaria, *woodcut*—Libellus de modo penitendi et confitendi—Modus cõfitendi—Interrogationes & doctrine quibus quilibet sacerdos debet interrogare suum cõfitentem—Opusculum tripertitum eiusdem de preceptis decalogi . . —Thesaurus incomparabilis—Speculum ecclesie Et speculum sacerdotum—all in 1 vol. 16mo. *old French red morocco extra, gilt edges* *Paris, about* 1495-99 7 0 0

These undated pieces bear the name and woodcut mark of Denis Roce. Bound by Derome about 1730-35. The back is richly gilt, with a flower for chief ornament.

371 BRUNO. Iordanvs Brvnvs Nolanvs. De Progressv et Lampade venatoria Logicorum, *very rare, Anno* 1587—De Speciervm Scrvtinio et Lampade combinatoria Raymvndi Lvllii, *woodcut diagrams, very scarce, Pragæ*, 1588—2 vols. in 1, 12mo. *fine copies in red morocco extra, gilt edges, by Derome* 5 5 0

A pretty binding, with a young pomegranate as the centre ornament in the panels on the back. The roulette inside is not the usual double row of V lines, but a section of the large floral border used by Derome. Bound about 1735-40.

372 [BRANDT (Sebastian)] LA GRAND NEF DES FOLZ . . . sm. 4to. lettres gothiques, *numerous striking woodcuts, red morocco extra, gilt edges* *Lyon, Francoys Iuste*, 1529 12 12 0

Bound apparently by Derome about 1735-40. There is a bookplate inside, which was engraved about 1730-40, and which shows nothing more than the arms of the possessor (*azur*, deux fasces *or*) surmounted by a helmet with a count's coronet.

373 LENGLET DU FRESNOY (l'Abbé) L'Histoire justifiée contre les Romans, 12mo. *red morocco extra, gilt edges* *Amsterdam*, 1735 1 16 0

Bound by Derome about 1736. The chief ornament in the panels on the back is the fanfare fleuron of the Boyet type within a lozenge formed of stars and dots.

374 BAUHINI (Caspari) de Hermaphroditorum monstrosorumq Partuum natura, 12mo. *portrait and plates by Jo. Th. De Bry, fine copy in blue morocco extra, gilt edges, by Derome, scarce* *Oppenheimii*, 1614 5 15 0

Bound about 1740. The engraved border of the title is dated Frankfort, 1600, "excudebat Mathæus Becker."

375 (PSALTERIUM CUM POSTILLA NICOLAI DE LYRA.) Postilla venerabilis fratris Nicolai de Lyra super Psalterium, sm. 4to. *Roman letter, red morocco extra, gilt edges* *. . . vrbe Parisiēsi . . per mgrm vdalricū gering . .* 1483 10 10 0

Elegantly bound by Derome about 1740. The pomegranate is the central ornament in the panels on the back.

376 SARAYNAE (Torelli) de Origine et amplitudine ciuitatis Veronæ. Eiusdem de viris illustribus antiquis Veronensibus . . . sm. folio, 28 *large woodcut illustrations of ancient architecture, some of them on folding leaves, and a splendid portrait of the author, very fine copy in citron morocco extra, gilt edges* *Veronae*, 1540 4 4 0

Bound by J. A. Derome about 1740 for T. d. B., as I conclude from a note on the fly-leaf—"No. 5046 B. T. D. B." This probably means *Bibliothèque Testu de Ballincourt.* The book had been previously turned out as a duplicate from the Mazarine Library, as appears from certain stamps on it.

377 ZINANNI (Giuseppe) Delle Uova e dei Nidi degli Uccelli, 4to. LARGE PAPER, 30 *plates; fine copy in citron morocco extra, gilt edges* *Venezia*, 1737 6 0 0

Bound about 1740 by Derome, and an elegant example of his work.

378 CHARTIER. Les Oevvres feu maistre Alain chartier . . . Nouuellement imprimees reueues & corrigiees . . . 12mo. *Roman letter, woodcuts, fine large copy in citron morocco extra, gilt edges, by Derome* *Paris . . Pierre vidoue . . pour Galliot du pre*, 1529 35 0 0

A very pretty piece of binding, done about 1740. The Perkins copy of this charming little volume fetched £44; Brunet's copy 3100 fr.

379 TASSO (Torqvato) di Gerusalemme conquistata libri XXIIII, 12mo. *fine copy in citron morocco extra, gilt edges, by Derome* *Parigi MDLCXV (sic, pro* 1595) 8 8 0

This edition was rigidly suppressed by Arrêt du Parlement 10 Sept. 1595 as containing Stanzas derogatory to Henry III and IV.

The binding is very similar to that of the Chartier, but even prettier, and was probably done soon after it.

380 Hvss (Ioannes) De Anatomia Antichristi . . [et alia opera, quibus subsequitur] Appendix Othonis Brvnnfelsii, 4 parts in 1 vol. sm. 4to. *woodcuts, three leaves mended, red morocco extra, gilt edges, by Derome* (1528) 4 4 0

There is no date on the book, nor any imprint. Luther's preface gives the date of 1528. The binding is precisely similar to that of the Nicolaus de Lyra above.

381 THUANI (Jac. Augusti) HISTORIÆ SUI TEMPORIS, 7 vols. folio, LARGE PAPER, *fine copy in red morocco, gilt edges, by Derome* 1733 8 8 0

This copy was formerly in the La Vallière and afterwards in the Sykes collection. It fetched £22 at Sir Mark Sykes' sale. Very few copies of the large paper issue of this book were bound in morocco, because of the cost. This is a splendid set of volumes, not easily matched as a triumph of Derome's art. It was bound about 1740.

382 TERENTIUS. Le grant therēce en francoys tāt En Rime que en Prose . . . (*Latin et Francais*), sm. folio, *the Latin in Roman characters, the French in Gothic letter, a beautiful woodcut border to the title apparently designed by Geoffroy Tory after a Venetian woodcut of the fifteenth century, and the text illustrated with a woodcut to every scene; fine copy in old calf, full gilt back, with the arms of the Duc de la Vallière in gold on the sides* *Paris, Guillaume de Bossozel*, 1539 9 0 0

The Latin text is accompanied by a French prose translation, and each scene is followed by a French paraphrase in rhyme, so that we have a double translation. It is the work of Mellin de St. Gelais.

Bound by Derome about 1740, with a full-gilt back in imitation of Padeloup's style.

383 NEWTON (Sir Isaac) Elémens de la Philosophie de Neuton donnés par Mr. de Voltaire, 8vo. *portrait of Newton, with engravings and diagrams; old French red morocco extra, gilt edges,* WITH VOLTAIRE'S AUTOGRAPH INSCRIPTION TO THE DUCHESSE DE BRANCAS *Londres (Holland)*, 1738 10 10 0

This was the first edition, notwithstanding that it bears on the title "nouvelle

édition." Although sent for publication by Voltaire, he fell ill and left it unfinished, and the last two chapters are by another hand. As soon as he received copies, he presented this one to the Duchesse de Brancas. The binding is probably by Derome about 1740.

384 BARRERE (Pierre) Essai sur l'Histoire naturelle de la France Equinoxiale . . . l'isle de Cayenne . . le continent de la Guyane, sm. 8vo. *Papier fort, red morocco extra, gilt edges* *Paris*, 1741 5 5 0

Bound by Derome about 1741.

385 LE ROMANT DE LA ROSE. CODICILLE & TESTAMENT DE MAISTRE IEHĀ DE MEUN: Nouuellement Imprime a Paris. sm. 4to. Lettres gothiques, *woodcuts, red morocco extra, gilt edges, by Derome* *S. n.* (*Jean Petit povr Anthoine Vérard, vers* 1498) 50 0 0

The intitulation as far as "MEUN" is xylographic. Bound about 1746, the back full-gilt with a whorl-pattern like that which Padeloup had used on the Agricola described above.

386 SABADINO (M.) Porretane . . dove si narra nouelle Settantauna . . . 12mo. *fine copy in red morocco extra, gilt edges, by Derome* *Verona*, 1540 4 4 0

In precisely similar morocco and style of binding to the Roman de la Rose, and done at the same time. This volume belonged to Girardot de Prefond's first collection, sold in 1757, and was then purchased by Brancas Comte de Lauraguais. The bookplate, an oval paper label engraved with his arms, is almost hidden behind the superimposed bookplate of B C D L.

387 VILLANI. Storia di Giovanni Villani cittadino Fiorentino, nuouamente corretta . . . 1587—Istorie di Matteo Villani . . che continua quelle di Giouanni suo Fratello. Con l'Aggiunta di Filippo suo Figliuolo, che arriuano sino all' anno 1364 . . . 1581—2 vols. sm. 4to. *red morocco extra, gilt edges, by Derome* *Firenze, Giunti*, 1581-87 5 5 0

With the bookplate of the Duke of Hamilton. Bound about 1745.

388 BACCII (Andreae) De natvrali Vinorvm Historia de Vinis Italiae et de Conuiuijs Antiquorum libri septem . . . accessit de factitiis, ac cervisiis . . . folio, *title engraved within a border containing the author's portrait, red morocco extra, gilt edges, by Derome; with a great quantity of additional gilding added on the sides, and the arms of Louis XVIII into whose possession it came about* 1816 *Romae*, 1596 8 8 0

Bound by Derome about 1745.

389 CAMPO (Antonio) Cremona fedelissima citta . et nobilissima colonia de Romani rappresentato in disegno col svo Contato . . . 4to. *map, plan, portraits (including Mary Queen of England), and views; red morocco, gilt edges, by Derome* *Milano*, 1645 2 10 0

With the bookplate of the Duke of Hamilton. Bound by Derome about 1745-50.

390 POLIPHILO. La Hynerotomachia di Poliphilo . . . sm. folio, *second edition with all the beautiful woodcuts from the same blocks as the first edition; fine copy in red morocco extra, gilt edges* *Vinegia, Figlivoli di Aldo*, 1545 45 0 0

Bound by Derome about 1745 in the Padeloup style of full-gilt back. The whorl-ornamentation is precisely the same as that on the Terence above.

391 ROMAN DE LA ROSE.

(*Fol.* 1, *sign.* a 2:) Ci commence le romant de la rose
Ou tout lart damours est enclose
Aintes gens dient q̄
en songes
Ne sōt q̄ fables
et mensonges
Mais on peult telz
songes songier
Qui ne sont mie mensongier . . . .

small folio, **Editio Princeps**, Lettres gothiques, 149 *leaves (signatures* a-t *in eights, except* a *which has seven and* t *which has eight leaves), printed in double columns, with* 92 *woodcuts, and a woodcut border on the first page, coloured by a contemporary hand; a small wormhole in the lower margin of eleven leaves; otherwise a fine copy in old French red morocco extra, gilt edges, by Derome,* UNIQUE *S. n.* (*Lyon, environ* 1479-80) 96 0 0

The only perfect copy in existence of an edition which unquestionably preceded the

so-called "first edition" mentioned by Brunet. Brunet was aware of the imperfect copy (at Lyons) of this edition—the only other one known—but he had never compared it with his supposed *first*. The same woodcuts appear in both, but the impressions here exhibit none of the flaws and breakages visible in the other.

Bound by Derome about 1750.

392 LIBER TRIUM VIRORUM & trium spiritualium virginum (Sancti Hermae Martyris, Uguentini Monachi, F. Roberti Praedicatoris, S. Hildegardis, Elizabethæ et Mechtildis Virginum, editore J. Fabro Stapulensi), small folio, *with woodcuts on the title, and many beautiful woodcut initial letters, very fine large and clean copy, red morocco extra, gilt edges*

Emissum Parisiis ex officina Henrici Stephani chalcographi e regione scholæ Decretorum, 1513 — 4 4 0

Bound by Derome about 1750. It formed part of the Duc de la Vallière's collection, and was bought by Mr. Wodhull in 1784.

393 SAINT GRAAL. Cest lhystoire du sainct Greaal. Qui est le premier liure de la Table ronde. Lequel traicte de plusieurs matieres recreatiues. Ensemble la queste dudict sainct Greaal. . . . 2 vols. in 1, small folio, gothic letter, *the title printed in black and red within woodcut border, woodcuts throughout the text, red morocco extra, gilt edges*

Par Jehan petit Galiot du pre et Michel le noir Libraires demourant a Paris. Le. xxv. iour de Septembre Mil cinq cens et seize. (1516) — 72 0 0

EXCESSIVELY RARE; there was no copy in the Didot collection. The Double copy fetched 5000 fr. in 1863, the Chedeau, a few years later, 4010 fr. No other copy than the present and those two has appeared in the market for over half a century.

This copy belonged to Guyon de Sardiere, and has his autograph on the last page. It was bound for him by Derome about 1750.

394 VALLA (Laurentius). LES APOLOGUES & FABLES DE LAURENS VALLE trãslatees de latin en francois, sm. folio, lettres gothiques, *with many woodcuts; veau fauve extra, gilt edges*

S. n. (*Paris, Ant. Verard, about* 1490) — 20 0 0

With the name of Girardot de Préfond stamped in a straight line on the leather below the roulette inside the cover, and having his engraved bookplate. This was one of the books of his first collection, and was bound for him by J. A. Derome about 1750.

395 MABRIAN. HISTHOIRE SINGULIERE & fort recreatiue Cõtenãt la reste des faitz & Gestes des quatre filz Aymon . . . Et de leur cousin le subtil Maugis . . Semblablement La cronicque & hystoire du cheualereux preux & redoubte prĩce Mabrian . . . les vertueulx faitz darmes Des enffans dudict mabrian . . . sm. folio, lettres gothiques, *with numerous large woodcuts, the border of title cut into, otherwise a fine copy, red morocco extra, gilt edges, by De Rome Paris par Jaques Nyuerd* (1525) — 42 0 0

First edition. Only one other copy is at present known, and that fetched about £80 at the Didot sale. Bound by J. A. Derome about 1750.

396 LENCLOS (Ninon de) Lettres au Marquis de Sevigné, 2 vols. 18mo. *portrait, calf, with arms in gold on sides* — *Amst.* 1750 — 0 16 0

Bound at the time of issue. The arms are a lion rampant, with something that looks like a branch of some fruit-tree, in chief.

397 MAUPERTUIS (M. de) Lettres, 16mo. *veau fauve gilt, edges marbled and gilt* — *Berlin*, 1753 — 0 18 0

A French binding of the time (1752) but having impressed in Spain the arms of Philip IV and his Queen Isabel Farnese. The Queen survived her husband a long time, but as this book shows she still used the united escutcheons in the reign of her son Carlos III.

398 MARIETTE (P. J.) TRAITÉ DES PIERRES GRAVÉES, 2 vols. folio, *fine impressions of the plates, blue morocco extra, gilt edges, by Padeloup, with broad borders of gold on sides, an escutcheon, surmounted by a ducal coronet, forming the centre-piece* — *Paris*, 1750 — 12 12 0

Scarce. Mr. Beckford's copy sold for £29. 10s. Probably bound by Dubuisson for J. A. Derome about 1755.

399 BIBLIA SACRA vvlgatæ editionis . . editio nova notis . . illvstrata, 4to. *blue morocco extra, gilt edges, watered silk linings, with dentelle borders on the sides* — *Paris*, 1666 — 12 12 0

Bound in 1755 for Etienne Louis de Crouzet, Abbat of Pleine-Selve, and presented to the library of St. Victor at Paris. The binder was probably Dubuisson, working for Derome. The ornamentation is very striking and elegant. There is the book-plate of Borlunt de Nortdonck, with the motto "groeninghe velt."—See post Buffon, under Derome the younger.

400 [GOUDAR (Chevalier de)] Les Intérêts de la France mal entendus, dans les branches de l'Agriculture, de la Population, des Finances . . . par un citoyen, 3 vols. 12mo. THICK PAPER, *sumptuously bound in citron morocco, covered with variegated leathers stamped with rich gold tooling, silk linings, gilt marbled edges* *Amsterdam*, 1756 21 0 0

This is one of Derome's ambitious efforts to rival the mosaic work of Padeloup. The citron morocco is inlaid with geometrical cycloid pieces of crimson and olive morocco which are gilt in various patterns. Some of the tooling includes details identical with what we have seen on the plainer bindings of Derome, the two kinds of pomegranate, the rose, the palm-branch, and portions of his dentelle work. It was done about 1756-7.

401 [BRUNO (Giordano)] LA CENA DE LE CENERI descritta in cinqve dialogi . . . 12mo. *woodcuts, white on black; blue morocco extra, gilt edges, blue silk linings* (*London*) 1584 10 0 0

Perhaps bound by Derome about 1760. The dentelle borders on the sides are an imitation, in small, of the dentelle on the 1666 Bible. It is a very pretty little book, with nothing but the curious large roulette inside to throw doubt on its being a Derome.

402 BRANT. Narragonice profectionis nunq̃ satis laudata Nauis: p. Sebastianũ Brant: . . iam pridẽ Per Iacobũ Locher cognomẽto Philomusum: Sueuũ: in latinũ traducta eloquiũ: & p. Sebastianũ Brant: denuo seduloq; reuisa: felici exordit' principio, small 4to. *with* 119 *striking and spirited woodcuts, a very fine large copy, beautifully bound in red morocco extra, gilt edges,* RARE

[*On leaf CLII:*] *Finis Narragonice nauis . . . in laudatissima urbe Parisiensi: nup. opera & pmotiõe Gaufridi de marnef. Anno salutis nostre. M.CCCCXCViii. die Viii. Martii.*(1498) 12 12 0

Bound by Derome about 1758.

403 HOMER. 'ΟΜΗΡΟΥ ΙΛΙΑΣ *μεταβληθεῖσα πάλαι εἰς κοινὴν γλῶσσαν . . . παρὰ Νικολάου τοῦ Λουκάνου* . . . sm. 4to. *the Iliad in Romaic; fine copy in crimson morocco super extra, broad borders of gold on the sides* *Venetia, Stefano da Sabio*, 1526 60 0 0

VERY RARE. The broad borders of gold consist of foliage wreathing round a leafy stem, and resemble very much the borders of the Clavijo bound by Padeloup. The ornament on the back is a young pomegranate, and the roulette inside is Derome's favourite W pattern. The armorial book-plate of B C D L is inside—*i.e.* Brancas Comte (afterwards Duc) de Lauragais, born in 1733, whose fine library was dispersed in 1770, this and many other of its treasures passing into the La Vallière collection. The words "Bib. de la Valliere" are written on the fly-leaf.

The book was probably bound by Derome about 1755.

404 CANONES PÆNITENTIALES cvm qvibvsdam notis Antonii Augustini Archiepiscopi Tarraconensis, sm. 4to. *autograph of* "Desportes," *the Poet, fine copy in blue morocco, gilt edges* *Tarracone*, 1582 3 3 0

Bound by Derome about 1755. The copy had belonged to the poet Philippe Desportes. His signature "Desportes" (written about 1580), and also a note of ownership by the Jesuit College at Paris (about 1590-1600) appear on the title.

This rare volume contains Pænitentiale Romanum, Ven. Beda de Remediis Peccatorum, Rabani Mauri Pænitentium Liber, Gregorii Nyssen Epistula Canonica, Gregorii Thaumaturgi Epistolæ Canonicæ Canon ultimus, and Canones Pænitentiales Astensis.

405 [CHRISTINE DE PISAN] LES CENT HYSTOIRES DE TROYE . . . sm. 4to. lettres gothiques, *with about* 100 *curious woodcuts; olive morocco extra, gilt edges* *Paris, Philippe Le Noir*, 1522 20 0 0

Bound by Derome about 1755 for Guyon de Sardiere, whose autograph appears on the title and the last leaf.

406 FLACIUS. Refvtatio invectivæ Brvni contra Centvrias Historiæ Ecclesiasticæ . . . authore Matthia Flacio Illyrico . . sm. 4to. *red morocco extra, gilt edges* *Basileæ, per Ioannem Oporinvm*, 1566 1 16 0

Bound by Derome about 1755.

407 [WIREKER (Nigel) SPECULUM STULTORUM.] Liber qui ītitulatur Brunellus in speculo stultorum . . . sm. 4to. 27 *curious woodcuts, a few leaves slightly wormed, old red morocco extra, gilt edges* *Colon.* 1499 6 0 0

Bound by Derome about 1755-60.

408 GASPARINUS. Epistole Gasparini, small 4to. gothic letter, *with the printer's mark on the title, and a full-page woodcut on the reverse, blue morocco extra, gilt edges* *Parisij a Magistro Guidone Mercatore*, 1498 10 0 0

"Ce Livre fut dans la Bibliotheque du Roi de ffrance, & fut apporté en Angleterre

par henrietta Maria femme du malheureux Charles Premier."—"*Villeneuve.*"—*MS. note on fly-leaf.*

Villeneuve, Comte de Vence, died in 1760, having had the book bound for him by Derome about 1755-59. Whatever evidence it had contained of the statement made in his note was utterly destroyed by the binder. It came into the possession of John Brand in 1797 and has his pretty engraved book-plate.

409 CARLOIX (Vincent) Mémoires de la vie de François de Scépaux, Sire de VIEILLEVILLE et Comte de Duretal, Maréchal de France; contenant plusieurs anecdotes des regnes de François I, Henri II, François II, & Charles IX, 5 vols. sm. 8vo. *portrait, red morocco extra, gilt edges,* MADAME DE POMPADOUR'S *copy, with her arms on the sides* *Paris*, 1757 40 0 0

With a ducal coronet surmounting the arms, which have no supporters. Bound in 1758 or 1759 by Derome the elder. A pomegranate is the central ornament on the back.

410 ARLOTTO. Facetie . Piaceuoleze . Fabule: e Motti . Del Piouano Arlotto Prete Fiorentino. Homo di grande Inzegno . . . in Lingua Toschana Hystoriata, & nouamente Impressa, 12mo. *fine large woodcut on title, and several smaller ones throughout the book, fine copy in old red morocco extra, gilt edges*

Mediolani, per Guilliermum le Signerre Rothomagensem, 1523 4 4 0

Bound by Derome about 1760. This copy fetched £8. 8*s* at Colonel Stanley's sale. The work being an extremely amusing one was very popular, and all the early editions are now excessively rare.

411 BOLOGNETTI (Francesco) Il Constante (in ottava Rima), 12mo. *blue morocco extra, gilt edges, by Derome* *Venetia*, 1565 1 8 0

Bound about 1760. It is a pretty piece of binding, although, as is the case with most of J. A. Derome's bindings, the book opens stiffly.

412 BRUNO. Iordani Brvni Nolani de Imaginvm, signorvm, & Idearum compositione (*sic*) . . 12mo. *citron morocco extra, gilt edges*

Francofvrti, 1591 2 10 0

Bound by Derome about 1760. The tooling is very similar to that of the Bolognetti.

413 BRUNO. Philothei Iordani Brvni . . Ars Reminiscendi et in phantastico campo exarandi . .—Explicatio triginta sigillorum . .—2 vols. in 1, 12mo. *many diagrams, some of them printed in white on black, red morocco extra, gilt edges* *S. n.* (*London*, 1584) 5 5 0

Bound by Derome about 1760 for Girardot de Prefond, whose second label "Ex Museo, etc." in gold on an oval piece of olive green morocco is fastened inside.

The book is dedicated to the University of Oxford.

414 BRUNO. Jordani Bruni Nolani de Triplici Minimo et Mensvra ad trivm specvlatiuarum scientiarum & multarum actiuarum artium principia, libri v . . 12mo. *woodcut diagrams, red morocco extra, gilt edges, by Derome* *Francofvrti*, 1591 5 5 0

Bound at the same time and in the same style as the preceding article, and having likewise Girardot de Prefond's second label.

415 UDINE. La Psiche di Hercole Vdine (in ottava Rima) con una breue Allegoria del . . D. Angelo Grillo . . 12mo. *plates, red morocco extra, gilt edges, by Derome* *Venetia*, 1599 1 1 0

Bound at the same time and in the same style as the Bruno.

416 CRETIN (Guillaume). CHÂTZ ROYAULX oraisons, et aultres petitz traictez, faictz et composez par feu de bonne memoire maistre Guillaume Cretin: en son viuant chantre de la saincte chapelle royale a Paris, et tresorier du bois de Vincennes, 12mo. lettres gothiques, *fine copy in red morocco extra, gilt edges, by Derome*

Paris par maistre Simon du bois pour Galliot du pre . . 1527 18 18 0

EXTREMELY RARE. W. Martin's copy sold for 1010 francs; and the Solar, for 650 francs.

"Edition la plus recherchée."—*Brunet.*

Bound about 1760. With the same flower in the panels as appears on the Bruno and Udine.

417 CORROZET (Gilles) Les divers Propos memorables des nobles & illustres hommes de la Chrestienté, 16mo. *blue morocco extra, gilt edges by Derome*

Anvers, Christophle Plantin, 1557 0 15 0

Bound about 1760. The same flower in the panels as in the preceding articles.

418 [PALLAVICINO (F.)] La Retorica delle Pvttane, 16mo. *blue morocco extra, gilt edges, by Derome* *Cambrai*, 1642 1 1 0

Bound at the same time and in the same style as the Bruno.

419 FLUDD (Robert) Anatomiæ Amphitheatrvm effigie triplici, more et conditione varia, designatvm Authore Roberto Fludd, alias de Fluctibus, *numerous engravings; Francofurti sumptibus Iohannis Theodori de Bry*, 1623—Integrvm Morborvm Mysterivm: sive Medicinæ Catholicæ tomi primi tractatvs secundus, authore Roberto Flvdd, alias de Flvctibvs, 2 vols. *numerous engravings, Francofurti*, 1631—together 3 vols. sm. folio, *red morocco extra, gilt edges, by Derome* 1623-31 5 0 0

It is very rare to meet with these curious volumes in such a beautiful binding. This was probably one of the latest works of J. A. Derome, or one of the earliest of Derome le jeune.

420 THOME DE ACQUINO (BEATI) DUODECIM QUODLIBETA disputata, sub anno domini millesimo. cc.lxxii, sm. folio, **Editio Princeps**, *blue morocco extra, gilt edges, by Derome*
S. n. (*Romæ, in monasterio S. Eusebii*, 1470) 7 10 0

Very rare. This copy was bound for Gaignat by the elder Derome (or perhaps the younger) about 1760. The assignment to Georg Lauer in the monastery of St. Eusebius at Rome is a mere deduction of the bibliographers, few of whom have seen the work. The type is larger, ruder, and more archaic than that of the books to which Lauer put his name in 1471.

421 EUSTATHII Commentarii in HOMERI Iliadem et Odysseam (*Græce*, ed. Majoranus), 4 vols. sm. folio, **Editio Princeps**, *without title to the second volume, but on the whole a very fine copy in red morocco extra, gilt edges* *Romæ* (*per Antonium Bladum*), 1542-50 12 0 0

Bound by J. A. Derome about 1760. With the bookplate (about 1790) of N. Vansittart.

422 BIBLIA LATINA vulgata, sm. folio, gothic letter, *every page ruled, the capitals painted throughout, and two pages decorated with initial miniatures and illuminated borders; fine copy in red morocco extra, gilt edges*
Venetiis opera Nicolai Jenson, 1476 20 0 0

Bound about 1760-65, either by the elder or the younger Derome. The leaf of Register, as in nearly every known copy, is absent at the end. The early binders evidently considered it as "instructions to the binder" to be cancelled as soon as used.

A defaced inscription shows that the book belonged about 1480 to a Dominican monastery in Arles.

423 ARETINO (Lionardo). *P.* 1: Prohemio di Donato Acciaioli nella Historia Fiorentina tradocta per Lui in Vulgare . . . *Colophon:* Fine del duodecimo & ultimo libro della historia del Popolo Fiorentino composta da Messer Lionardo Aretino in latino . . . sm. folio, *Roman letter, blue morocco extra, gilt edges* *Vinegia, Iacomo de Rossi*, 1476 9 0 0

The binding, like that of Jensen's Bible, was done either by the elder Derome at the end of his career, or the younger at the beginning of his.

This was Girardot de Prefond's copy, and has his oval label, of olive green morocco, inside.

424 FUCHS. DE HISTORIA STIRPIVM commentarii insignes . . LEONHARTO FVCHSIO medico autore, folio, *hundreds of fine woodcuts, including portraits of the author and of his three artists, all carefully* COLOURED; *splendid copy in blue morocco extra, gilt edges* *Basileae*, 1542 25 0 0

Bound between 1760 and 1765 by one of the two Deromes.

13. Charles Derome (1759-90).

425 LE QUIEN DE LA NEUFVILLE, HISTOIRE DES DAUPHINS de Viennois, d'Auvergne et de France, 2 vols. 12mo. *red morocco extra, gilt edges, by Derome le jeune, with Arms of* MADAME DE POMPADOUR *in gold on sides*
Paris, 1760 30 0 0

With a ducal coronet surmounting the arms which have griffins for supporters. A tower is the central ornament on the back. The end-papers and fly-leaves are gilt and studded with gold stars.

426 DUHALDE, Description geographique, historique, chronologique, politique, et physique de l'Empire de la Chine, et de la Tartarie Chinoise, 4 vols. large stout folio, *numerous maps and plates, fine copy in old French crimson morocco extra, silk linings, broad dentelle borders, and gilt edges, with the arms of Gabriel de Sartines, the celebrated Lieutenant de Police under Louis XV and Louis XVI* *Paris*, 1735 25 0 0

A splendid specimen of ornamental work done about 1760. It looks like a binding done by Dubuisson for Derome the younger.

427 [BARTOLI (Pietre-Sante)] RECUEIL DE PEINTURES ANTIQUES, imitées fidelement pour les Couleurs et pour le trait, d'après les Desseins coloriés faits par P. Sante Bartoli avec la Mosaïque de Palestrine, royal folio, 34 *finely coloured plates of Antique Fresco Decorations*, VERY RARE (*only* 30 *copies printed*), *lower margins stained, old French red morocco, with rich broad ornamental borders, back, and inside borders, a fine specimen of binding* *Paris*, 1757 31 10 0

The System Park copy on vellum sold for £245 ; and the Hamilton copy on paper was bought by M. Techener for £80.

This copy was bound by Derome le Jeune about 1760.

The beautiful coloured plates in this volume furnish a most vivid and striking tableau of the state of pictorial and ornamental art amongst the Romans in the first century of our era. They were faithfully copied from the decorations of edifices excavated at and near Rome in the latter part of the seventeenth century.

428 ARCQ (Chev. d') Histoire générale des Guerres, 2 vols. 4to. *frontispiece, bright old French red morocco extra, with the arms of Louis Phélypeaux in gold on sides, gilt marbled edges* *Paris*, 1756-58 4 4 0

Bound for the Comte de S. Florentin about 1760 by Derome the younger.

429 BIBLIA SACRA ex Santis Pagnini tralatione sed ad Hebraicæ linguæ amussim nouissime ita recognitum ut plane noua editio videri possit [edente Serveto], folio, *blue morocco extra, gilt edges, rare Lvgdvni*, 1542 6 6 0

With the broad floral border of Derome inside, and one of the usual flower-patterns on the back. This looks like an early work of the younger Derome, about 1760-65.

430 BUDÆUS. Guillielmi Budaei Parisiensis Secretarii Regii libri V. de Asse, & partib. eius, etc. 8vo. *fine and very large copy, blue morocco extra, gilt edges* *Venetiis in aedibus Aldi, etc.* 1522 7 7 0

Dedicated to Grolier.

This beautiful binding was done by Derome le jeune about 1765.

431 GUARINI (Battista) IL PASTOR FIDO . . . con vn Compendio di Poesia 2 vols. in 1, sm. 4to. *title within engraved border, fine copy in blue morocco extra, gilt edges* *Venetia*, 1602-01 4 4 0

Bound at the same time and in the same style as the Budæus.

432 ARETINO (Pietro) al beatissimo Givlio Terzo, Papa com' il II. ammirando IL GENESI L'HUMANITA DI CHRISTO, & I SALMI, sm. 4to. *fine copy in red morocco, gilt marbled edges* *Vinegia, Aldo*, 1551 5 5 0

Rare ; Sir J. Thorold's copy sold for £7.

A beautiful example of binding, done in similar style to the Guarini.

433 TIRANTE IL BIANCO . . . per Messer Lelio di Manfredi tradotto . . . sm. 4to. *very fine copy of a rare Romance of Chivalry in Prose, blue morocco extra, gilt edges* *Vinegia, Sabbio per F. Torresano d'Asola*, 1538 18 18 0

One of the rarer volumes of the Aldine collection.

This beautiful binding is very similar to the three preceding.

434 BELON (Pierre) Portraits d'Oyseavx, Animavx, Serpens, Herbes, Arbres, Hommes et femmes, d'Arabie & d'Egypte . . le tout enrichy de Quatrains . . sm. 4to. *numerous beautiful woodcuts and a folding view of Mount Sinai, the view of Mount Athos missing ; very fine copy beautifully bound in red morocco extra, gilt edges* *Paris*, 1557 12 12 0

The binding by Derome le jeune is of the same period and style as the four preceding volumes.

435 BRUNO. IORDANI BRVNI NOLANI De Monade Nvmero et Figura . . . item de Innvmerabilibus, Immenso, & Infigurabili . . . 12mo. *woodcuts, fine copy in red morocco extra, gilt edges* *Francof.* 1614 5 0 0

A beautifully fresh binding done about 1765-66 for Girardot de Prefond, whose second label *Ex Musæo, etc.* on an oval piece of olive green morocco is fastened inside.

436 COMPOTUS CUM CŌMENTO. Liber qui Compotus inscribitur . . . sm. 4to. *woodcuts, including a fine one, white on black, on the reverse of the title; red morocco extra, gilt edges*
Rome per Andream Fritag de Argentina, 1493 3 3 0

Formerly in the Crevenna library. Bound by Derome le jeune about 1765-66.

437 BILLON (Francoys de) Le Fort Inexpvgnable de l'Honnevr dv Sexe Femenin, 4to. *woodcuts, fine copy, ruled, bright old red morocco extra, gilt edges* *Paris*, 1555 5 5 0

With the 1743 bookplate of John Earl of Hyndford.

The binding is by Derome le jeune and must therefore have been done between 1760 and 1767, in which latter year Lord Hyndford died.

438 QVIÑONES (Ivan de) Explicacion de vnas Monedas de Oro de Emperadores Romanos, que se han hallado en el Puerto de Guadarrama, sm. 4to. *cuts, fine copy (Girardot de Prefond's) in red morocco extra, gilt edges* *Madrid*, 1620 4 4 0

From the Brockett and Beckford libraries.

Probably bound by Derome le jeune about 1765. Girardot's oval label of olive green morocco is fastened inside.

439 CALPHURNII (C.) carmē bucolicū incipit feliciter (Carmina XI), FIRST EDITION (*sine nota sed Romæ per Sweynheym et Pannartz*, 1471)—SILII ITALICI Punicorum Liber primus incipit (libri XVII), FIRST EDITION, *Romæ, Sweynheym et Pannartz*, 1471—2 vols. in 1, sm. folio, *fine large and clean copies, with painted initials, in red morocco extra, gilt edges, by Derome* 1471 25 0 0

Bound by Derome le jeune about 1765-70.

Both these works, which were evidently printed at the same time, are exceedingly rare. For beauty and elegance they are unsurpassed by any of the works ever published by Sweynheym and Pannartz. Only 275 copies were printed.

This copy sold in the La Vallière sale for 1160 fr., and in 1791 was purchased in the Paris sale by Mr. Wodhull for £36. 15*s*. Pinelli's copy sold for £48, and that of Leon d'Ourches for 901 fr.

440 BRANTOME. Oeuvres du Seigneur de Brantome: nouvelle edition, considérablement augmentée . . . 15 vols. 12mo. *portrait and frontispieces, beautiful copy in olive green morocco extra, gilt edges* *La Haye*, 1740 25 0 0

A charming little book, bound by Derome le jeune about 1765. The ornamentation on the sides indicates the collaboration of Dubuisson or the use of his tools.

441 TERENTII Comœdiæ (curante Steph. And. Philippe), 2 vols. 12mo. THICK PAPER, *plates by Gravelot, bright old French blue morocco extra, gilt edges* *Lut. Paris.* 1753 3 3 0

Bound by Derome le jeune about 1765.

442 OVIDII Opera, ex recensione Heinsii cum Notis Variorum et Schrevelii, 6 vols. sm. 8vo. *frontispieces, a beautiful copy in old French blue morocco extra, gilt edges* *Lugd. Bat.* 1661-2 5 15 6

Bound by Derome le jeune about the same time, and in precisely the same manner, as the Terence. The only difference is in the roulette inside.

With the engraved bookplate of T. N. Abdy.

443 LE SAGE (A. R.) Histoire d'Estevanille Gonzalez surnommé le Garçon de bonne Humeur tirée de l'Espagnol, 2 vols. 12mo. FIRST EDITION, *fine copy in red morocco, gilt edges, by Derome, with* "Racine Demonville" *stamped in gold on sides* *Paris*, 1741-34 6 6 0

Bound about 1765 by Derome le jeune in almost exactly the same style as the Ovid.

444 VIRGILII Maronis (Publii) Bucolica, Georgica, et Aeneis, illustrata, ornata, et accuratissime impressa (curante Gul. Sandby), 2 vols. 8vo. LARGE PAPER, *folding map and 58 plates by Grignion and J. S. Müller, designed after remains of ancient art; beautiful copy in crimson morocco extra, gilt edges, the back full gilt, and the sides tooled with broad dentelle borders of gold* *Londini*, 1750 24 0 0

A splendid book; the binding being an unusually magnificent example of Derome's work. It was evidently done in rivalry of the sumptuous decorative effects which Padeloup had produced by means of dentelle borders twenty years earlier.

445 GUISCHET (Petri) ARS RATIOCINANDI LEPIDA, mvltarvm Imaginvm festivitate contexta, totivs Logicæ fvndamenta . . in Cartiludium redacta, small 4to. *plates of Taroc Cards, fine copy in red morocco extra, gilt edges, from the library of P. Girardot de Prefond, extremely rare* *Salmurii*, 1650 15 0 0

With Girardot's oval label of red morocco, showing that this book formed part of his second collection, and must therefore have been bound for him by Derome le jeune before 1768.

446 DE BURE (Guillaume-François) BIBLIOGRAPHIE INSTRUCTIVE, ou traité de la connoissance des livres rares et singuliers (avec le SUPPLÉMENT), 10 vols. sm. 4to. *Grand Papier, beautiful copy in red morocco extra, gilt edges* *Paris*, 1763-4-5-8-9-82 6 6 0

Seven of these volumes were bound by Derome in 1768; the next two were added uniformly in 1769; the last was bound nearly to pattern by him in 1782.

447 BRVGIANTINO (Vincenzo) LE CENTO NOVELLE . . dette in ottava rima . . sm. 4to. *numerous woodcuts, beautiful copy in blue morocco extra, gilt edges* *Vinegia, Francesco Marcolini*, 1554 25 0 0

This is a charming example of Derome le jeune's best work, done about 1767. The central ornament in the panels on the back is the bird perched on a heart, and with wings extended, enclosed within the outlines of a figure resembling a vase.

Girardot de Prefond's oval label, red morocco, is fastened inside the cover; which shows that this is one of the books of his second collection sold in 1769.

The book is a poetization of Boccaccio's Decameron, and is very rare.

448 HORE BEATE MARIE VGINIS SECUNDŪ VSŪ ROMANUM cū illius miraculis vna cū figuris apocalipsis post biblie figuris insertis, large 8vo. **printed on vellum,** *lettres gothiques, richly engraved borders to every page enclosing hundreds of small illustrations, and including the* Danse des Morts, *etc., with* 20 *large designs, which are splendidly illustrated by Vostre's artist; beautiful copy in green morocco extra, gilt edges*
Simon Vostre (*Paris*, 1508) 80 0 0

226 millim. in height. This binding was done by Derome le jeune about 1767 in the same style and at the same time as the Brugiantino. The back is rounder and not quite so much gilt, but it has the bird ornament.

449 EQVICOLA D'ALVETO (Mario) Six livres de la nature d'Amour . . . mis en François par Gabriel Chappvis . . 12mo. *red morocco extra, gilt edges*
Lyon, 1598 1 1 0

Bound by Derome le jeune about 1768.

450 CELESTINA. Tragicomedia de Calisto & Melibea, nouamente tradocta de lingua castigliana . . . 12mo. *woodcuts, old French olive morocco extra, gilt edges* *Venetia par Cesaro Arrivabeno*, 1519 3 3 0

Bound probably by Derome le jeune about 1768. The arms of the Scarlett family have since been impressed on the sides; apparently for the celebrated judge, Sir James Scarlett, who became the first Lord Abinger, and died in 1843.

451 THEUERDANK. [PFINTZING (Melchior)] Die geuerlicheiten. vnd eins teils der geschichten des loblichē streitbaren vnd hochberümbten helds vnd Ritters Tewrdannckhs, folio, *large Gothic letters with flourished ornamentation,* 118 *large woodcuts after Hans Scheufelein; a remarkably fine and large copy* (*size* 14 *in. by* 9¼ *in.*), *with the scrolls on top and bottom margins quite perfect, having a beautifully written MS. Index added at the end; bright red morocco extra, gilt edges, by Derome le jeune*
Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger im Jar Tausent fünffhundert vnd im Neüntzehenden (1519) 50 0 0

The MS. Index is in French, and is much more definite and explicit than the printed German one.

Bound about 1768-70.

452 BELLIN (Sieur) Description de l'Isle de Corse, *with the maps bound separately as a second volume,* 2 vols. 4to. *old French red morocco extra, with arms in gold on sides, gilt edges* *Paris*, 1769 2 2 0

Bound by Derome le jeune in 1769.—The arms on the sides are the second and third double-headed eagle of a trio (two and one) with a canton charged with a rampant lion replacing the first eagle of the trio.

The late Admiral Smythe's bookplate (when Captain William Henry Smythe, R.N.) is pasted inside the covers.

453 ETABLISSEMENT DU PARLEMENT DE PARIS, sm. folio, MANUSCRIPT *in the handwriting of the Garde des Sceaux d'Argenson, or of one of his subordinates, calf gilt, with the Le Pelletier arms in gold on sides*
About 1750-55 1 16 0

Bound by Derome le jeune about 1768-9 for Michel Etienne Le Pelletier, Baron de St. Farjeau, whose bookplate is also found inside the cover.

A note in Le Pelletier's handwriting informs us that the volume had formed part of D'Argenson's papers (he died in 1764), and should therefore be read with caution.

454 FIGURES DE LA BIBLE. A Set of beautiful Engravings (from Saurin Discours sur le V. et N. Testament) after Designs by Hoet, Houbraken and Picart, royal folio, LARGE PAPER, *proofs in the choicest state, being specially selected by M. Mariette for Louis XV, veau fauve*

extra, gilt edges, by Derome, with his ticket, from the Beckford library, UNIQUE *Amst.* 1720 20 0 0

The ticket is typographical and runs thus:

Relié par
DEROME,
Rue Saint-Jacques,
près le Plessis.

The end-paper and fly-leaves are coloured blue.

From the style and fashion of binding, it is clear that this book was produced in the same binding-house as those which are attributed to Derome le jeune. But the engraved tickets which bear the name of "Derome le jeune" are of two kinds, one dated in 1785, the other undated but specifying his residence at one address since 1760. However these difficulties are to be explained, the above volume was probably bound, about 1770, by Charles Derome, before he had his own first ticket engraved, and while he was still using up those which his father had left.

455 LEONARDUS DE UTINO. Sermones Quadragesimales de Legibus eximij sacre theologie doctoris Fratris Leonardi de Utino ordinis fratrum predicatorum, large folio, lettres gothiques, 309 *leaves* (303 *numbered and* 6 *unnumbered*), *printed in double columns; a few leaves slightly stained; blue morocco extra, gilt edges*

Parisiis . . p honorabiles viros Martinum Udalricũ et Michaelẽ Anno. xvii°. dñi nostri regis Ludouici. xi. die vero vltima mẽsis octobris (1477) 7 10 0

Bound by Derome le jeune about 1770, and formerly in the Crevenna collection.

The leaves are marked with Arabic numerals; this is probably the first instance of the use of such numeration in books printed in France. There are no signatures. Panzer and others have mistaken the true date of this volume. The sixteenth year of Louis XI ended in July, 1477; consequently the October of his seventeenth year was the October of 1477.

456 [HOLBACH (le Baron d')] Les Prêtres démasqués ou des iniquités du Clergé Chrétien, ouvrage traduit de l'Anglois, 12mo. *bright red morocco extra, gilt edges* *Londres,* 1768 1 11 6

An elegant example of Derome le jeune about 1770.

457 TRISSINO. La Italia liberata da Gotthi del TrissinΩ, 12mo.

Rωma, Valeriω e Luigi Dorici, 1547 2 2 0

Bound by Derome le jeune about 1770.

458 [BEROALDE DE VERVILLE (François)] Le Moyen de Parvenir, nouvelle edition, 2 vols. 16mo. *frontispiece, veau fauve gilt, with a Duke's coronet on the sides and a monogram composed of* RMV (*Paris*) 100070057 2 0 0

Bound by Derome le jeune about 1770.

459 BOCCACCIO. LE DECAMERON DE JEAN BOCCACE, 5 vols. 8vo. *with early impressions of the numerous fine plates designed by Gravelot; blue morocco extra, gilt edges, very fine copy* *Londres,* 1757 25 0 0

Bound by Derome le jeune about 1770.

460 GVTTERRY Clvgnicese, La Camilletta, *Parigi,* 1586—La Priapea di Gvterry Clvgnicese, *s. l.* 1586—2 vols. in 1, 12mo. *fine copy in olive morocco extra, gilt edges* *Parigi,* 1586 1 8 0

Very rare. The McCarthy copy of Camiletta sold for 22 francs, and Debure's Priapeia for 36 francs.

Bound by Derome le jeune about 1770.

462 ARETINO (Pietro) Dubbii amorosi, altri Dubbii, e Sonetti lussuriosi, square 16mo. *red morocco extra, gilt edges*

Stamperia del Forno, s. a. (*Parigi, circa* 1750) 2 2 0

Probably bound about 1770, or a little earlier, by Derome le jeune.

This is one of the vilest and filthiest productions of its class.

463 CATROU (R. P. François) Histoire générale de l'Empire du Mogol . . sur les mémoires Portugais de M. Manouchi, 4to. *citron morocco extra, gilt edges, with the arms of a princess of France on the sides Paris,* 1715 5 5 0

Bound for Madame Sophie de France, probably by Charles Derome about 1770.

464 PLATEA. Tractatus Restitutionũ eximij doctoris fratris francisci de platea ordinis fratrum minorũ Bononieñ. Incipit feliciter, small folio, *the first few leaves very slightly wormed, but otherwise a fine and large copy, with the Wodhull arms painted on the first leaf, red morocco extra, gilt edges,* EXTREMELY RARE

. . Impressus parisius In sole aureo p. Martinũ. Udalricum. et Michaelẽ. Anno. M.CCCC. lxxvi. (1476) 15 0 0

Probably bound about 1770-75 by Charles Derome. The bird ornament is found on the back, and a lozenge figure encloses it on each of the panels.

465 VALTURII (Roberti) de Re Militari libri XII, edente P. Ramusio, thick folio, **first book printed at Verona**, *with* 82 *beautiful woodcuts from designs by Matteo Pasti, with MS. notes and rubricated headings, slightly wormed, otherwise a very fine and large copy* ($12\frac{13}{16}$ inches by $8\frac{15}{16}$) *with the engravings untouched by the plough, red morocco extra, gilt edges, by Derome le jeune*

Iohannes ex uerona oriundus . . . impressit. An. M.CCCC.LXXII (1472) 80 0 0

466 ——— another copy, *quite free from wormholes and from MS. notes, but not quite so large as the preceding* ($12\frac{10}{16}$ *by* $8\frac{10}{16}$) *and having five of the largest sized woodcuts slightly cut into; red morocco extra, gilt edges, by Derome le jeune* 1472 75 0 0

467 TRISSINO. La Sωphωnisba del Trissinω, sm. 4to. *red morocco extra, gilt edges* *Vicenza, Tolomeo Ianiculo*, 1529 2 2 0

Bound by Charles Derome about 1770. On the back, the portion which is outside the section devoted to the title (impressed lengthwise) is gilt with curved gold dots in the style of Le Gascon.

468 [HOLBACH (Baron d')] La Contagion sacrée, ou Histoire naturelle de la Superstition, ouvrage traduit de l'Anglois, 2 vols. in 1, 12mo. *olive morocco extra, gilt edges* *Londres (Amst.)*, 1768 1 16 0

Bound about 1770-75 by Derome le jeune.

469 VILLANI. Historie Vniversali de svoi tempi di Giouan Villani, 2 vols. in 1, *Venetia, Giunti*, 1559—Historia di Matteo Villani . . il qvale continva l'Historie di Giovan Villani suo fratello, *Venet. Giunti*, 1562—Della Historia di Matteo Villani . . li tre vltimi Libri con vn' Aggiunta di Filippo Villani, *Firenze, Giunti*, 1577—4 vols. in 2, sm. 4to. *fine copy in red morocco extra, gilt edges* 1559-77 5 0 0

The binding is a close imitation of Padeloup, done by Derome le jeune about 1770-75. The back is full gilt with a multiplication of the peculiar ornament which looks like drawer-handles or door-knockers.

470 TUCCARO (Archange) TROIS DIALOGVES de l'Exercice de Savter, et Voltiger en l'Air . . sm. 4to. *numerous woodcuts (including the rare folding one: Saut de Cerceaux), blue morocco, gilt edges* *Paris*, 1599 12 12 0

First and rarest edition. The Gonzales copy sold for 300 francs, that of Luzarche for 201 francs, and Benzon's for 195 francs.

Bound by Derome le jeune about the same time as the Villani. The external ornamentation is quite different, but the roulette inside is identical in both.

471 DE BRY. COLLECTIONES PEREGRINATIONUM in Indiam Occidentalem et in Indiam Orientalem, XXV partibus comprehensæ, a Theodoro et Joan.-Theodoro de Bry, et a Math. Merian publicatæ, **a complete set of the First Edition of the Grands et Petits Voyages in Latin** (with the exception of the text to Part V, and with the addition of some Parts of the SECOND AND THIRD EDITIONS), together 33 parts (including the extremely rare ELENCHUS) in 11 vols. folio and sm. folio, *fine impressions of the numerous maps and plates, many being in duplicate, very fine copy in blue morocco extra, gilt edges, by Derome, from the Hamilton Palace library*

Francofurti et Oppenheimii, De Bry et Merian, 1590-1634 850 0 0

The above set is one of the most complete ever offered for sale. The 25 parts are almost perfect, and of many there are two editions. In only three points is this collection at all defective: 1, the leaf with the colophon to the plates of **Part 2** (Grands Voyages) is wanting; 2, the map of the Philippines is only in **Part 10** (Grands Voyages), it should also appear in **Part 11**; 3, the map of Nova Zembla in **Part 3** (Petits Voyages) should be on a separate leaf, but is here engraved on the back of pl. 58.

All the volumes, except one, bound by Derome le jeune about 1770-75. The one exception bound by him about 1785, almost uniform, is the *Partie double*.

472 MONTFAUCON (Bernard de) Monumens de la Monarchie Françoise qui comprennent l'histoire de France avec les figures de chaque regne que l'injure des tems a epargnées, 5 vols. folio, *hundreds of engravings from ancient monuments, pictures and books, forming a pictorial and chronological history of Costume in France; olive morocco extra, gilt edges, with the arms of* Madame Victoire, daughter of Louis Quinze, *in gold on the sides* *Paris*, 1729-33 65 0 0

Bound by Derome le jeune about 1770. The bookplate of Madame Victoire, engraved by Claude Baron, is fastened inside the cover.

473 THEOPHRASTUS. Les Caracteres de Théophraste et de La Bruyere avec des notes par M. Coste, nouvelle édition, large 4to. *portrait of La Bruyère and vignettes, red morocco extra, gilt edges* *Paris*, 1765 6 6 0

Bound by Derome le jeune about 1775. The lining is blue paper. The roulette inside is derived from the broad flowered border which Padeloup used, but is coarser and is reversed.

474 VALERIUS MAXIMUS. VALERE LE GRANT (translate de latin en francoys), Vol. I, folio, lettres gothiques, printed on vellum, *with four large and beautifully painted* Miniatures *and borders, the first border containing the escutcheon of* CLAUDE D'URFÉ; *all the initials* illuminated; *red morocco extra, gilt edges* *S. n.* (*Paris, Verard*, 1500) 50 0 0

Claude d'Urfé died in 1558. This magnificent relic of his magnificent library was bound by Derome le jeune about 1775. Another copy on vellum is in the Paris Bibliotheque and was described as also from D'Urfé's library.

475 MONTAIGNE (Michel de) Les Essais . . nouvelle édition, 3 vols. 12mo. *title engraved with portrait, red morocco extra, gilt edges* *Paris*, 1659 8 8 0

Bound by Derome le jeune about 1775. The lining is blue paper.

476 THEOPHILI BRIXIANI de Vita solitaria et civili dialogvs, *Brixiæ*, 1496—SORANI (Domici Palladii) Epigrāmaton Libelli, *Venetiis, J. B. de Sessa*, 1498—2 vols. in 1, sm. 4to. *First Editions, red morocco extra, gilt edges* 1496-98 2 16 0

Bound by Derome le jeune about 1775. The lining is blue paper.

477 [LEOPOLDO L'IMPERATORE] Diporti del CRESCENTE, divisi in Rime morali, devote, heroiche, amorose, small 4to. *fine copy, ruled, red morocco extra, gilt edges* *Brussela*, 1656 4 4 0

The author of these poems was the Emperor Leopold, who subsequently bought up all copies he could meet with and destroyed them, which accounts for the excessive rarity of the volume.

This copy was bound by Derome le jeune about 1775. The lining is blue paper.

478 SWEDENBORGII (Emanuelis) OPERA PHILOSOPHICA ET MINERALIA: PRINCIPIA RERUM NATURALIUM etc. 3 vols. folio, LARGE PAPER, *portrait and numerous engraved diagrams, red morocco extra, gilt edges* *Dresdæ et Lipsiæ*, 1734 10 10 0

Bound by Derome le jeune about 1775. The lining is of blue paper.

479 [DORAT (C. J.)] LES BAISERS, précédés du Mois de Mai, sm. 8vo. *beautiful vignettes by Eisen, veau fauve, gilt edges* *La Haye*, 1770 8 8 0

Bound by Derome the younger, with a printed ticket in which the binder is specified as "Derome l'ainé, Relieur & Doreur, rue S. Jacques." It was probably one of the tickets printed for his father in 1760-61 before he had a special ticket of his own.

The binding was done about 1775, and the bird ornament is found both on the back and the sides. The lining is done with blue paper.

480 LUCE (Louis) *Graveur du Roy*, Essai d'une nouvelle Typographie, ornée de vignettes, fleurons, trophées, filets, cadres & cartels, 4to. *calf, full gilt back, the arms of the Comte de Maurepas on sides* *Paris, Barbou*, 1771 4 4 0

Bound about 1775.

481 ERASMI (Des.) Colloqvia, 18mo. *engraved title, fine copy in bright old French red morocco extra, gilt edges* *Lugd. Bat. Elzevir*, 1636 2 2 0

Bound by Derome le jeune about 1775. The lining is of blue paper.

482 DEMOSTHENIS Selectæ Orationes, *Græce et Latine*, notis illustravit Ricardus Mounteney, 8vo. *Large Paper, map, very fine copy in red morocco extra, gilt edges* *Cantabrigiæ*, 1731 2 2 0

Bound by Derome le jeune about 1775. The linings are of blue paper.

483 BACHER (M.) Recherches sur les Maladies chroniques, particuliérement sur les Hydropisies, 8vo. *red morocco extra, gilt edges* *Paris*, 1776 1 10 0

Bound by Derome le jeune about 1776, with blue paper linings. An escutcheon is impressed on the sides, with a baron's coronet. The arms are a swan pruning its breast

while floating and reflected on water, with a chief containing a flower, or it may be cluster of grapes with leaves and a stem.

484 ARIOSTO (Lodovico) ORLANDO FURIOSO, 4 vols. large 8vo. *with numerous beautiful plates after the designs of Eisen, Moreau, and Cipriani, engraved by Bartolozzi and others; red morocco extra, gilt edges*
Birmingham, G. Baskerville, 1773 — 7 15 0

Bound by Charles Derome about 1776. The lining is of blue paper. A bookplate pasted inside (and dating from about 1780) exhibits a coat of arms: *vairé, or et gueules*, with a Duke's coronet, surmounted by a double-headed eagle beneath a royal crown, with the motto "Dieu aide au premier Chretien." The motto is Montmorency, the arms are Bauffremont; how they are to be reconciled I cannot tell.

485 DANTE. LA COMEDIA DI DANTE ALIGIERI con la nova espositione di Alessandro Vellvtello, sm. 4to. *woodcuts, very fine copy, in red morocco, gilt edges*
Vinegia, F. Marcolini, 1544 — 8 8 0

Bound by Charles Derome about 1776, with gold paper linings on which appears an arabesque pattern in white. A Dutch engraved bookplate is pasted inside, bearing *a shield azure, three stags courant, or*, with the motto "groeninghe velt." This indicates the former ownership of Borluut de Noortdonck.

486 BUFFON, DAUBENTON, et LACÉPÈDE, Histoire Naturelle, générale et particulière, avec la description du Cabinet du Roy (et le Supplément), 43 vols. sm. 4to. *maps and hundreds of fine plates; red morocco extra, gilt edges*
Paris, 1749-1803 — 25 0 0

Bound by Charles Derome about 1776. The end-paper and fly-leaves are covered with gold stars. This is a superb copy of a standard work. The volumes which appeared between the date of binding Vol. I and 1803 were bound to match. The bookplate of Le Tellier Marquis de Courtenvaux is found pasted in some of the volumes.

487 CALLIMACHI Cyrenæi Hymni . . . poematium de coma Berenices . . Frischlini Balingensis interpretationes . . . Henrici Stephani . . interpretatio, *Graece et Latine*, 4to. *blue morocco extra, gilt edges*
(*Geneva*) *Henricus Stephanus*, 1577 — 3 3 0

Bound by Derome le jeune about 1776.

488 PETRARCA (il) con nvove Spositioni et Rimario, 2 vols. in 1, 16mo. *woodcuts, G. Steevens' copy with his book plate, red morocco extra, gilt edges*
Lyone, 1564 — 2 8 0

A very pretty little book bound by Charles Derome about 1776. The end-papers and fly-leaves are covered with gold stars and dots.

489 [CAYLUS (Comte)] Memoires de l'Academie des Sciences . . nouvellement établie à Troyes, 2 vols. in 1, 12mo. *frontispiece, red morocco extra, gilt edges*
Troyes, 1756 — 4 4 0

Bound by Charles Derome about 1776. The end-papers and fly-leaves are gold flowered with a dentelle-pattern in pale blue.

The book is a collection of facetious essays on tabooed subjects.

490 VIDA. Marci Hieronymi Vidae . . Poemata omnia . . 2 vols. in 1, 12mo. *red morocco extra, gilt edges*
Cremonae, Io. Mutius et Bernardinus Locheta, 1550 — 2 16 0

A very pretty binding, done by Charles Derome about 1776. Lord Legh's bookplate is found inside.

491 BRUNI (Jordani) Nolani de triplici Minimo et Mensvra . . libri v, 12mo. *woodcuts, red morocco extra, gilt edges*
Francofvrti, 1591 — 2 8 0

Scarce. The Duke of Hamilton's copy sold for £3. 5*s*.

Bound in almost identical fashion with the Vida.

492 [HOLBACH (Baron d')] Systême de la Nature . . par M. Mirabaud, 2 vols. sm. 8vo. *red morocco extra, gilt edges*
Londres (*? Amst.*), 1770 — 4 0 0

Bound about 1776-80 by Charles or Nicolas Derome.

493 [HOLBACH (Baron de)] Le Militaire Philosophe, . . par un ancien officier, sm. 8vo. *red morocco extra, gilt marbled edges, by Derome*
Londres (*Amst.*), 1769 — 1 1 0

Bound about 1776-80 by Charles Derome.

494 [FOLENGO (Teofilo)] ORLANDINO di LIMERNO PITOCCO . . arrichito di annotazioni, 8vo. LARGE PAPER, *engraved title, fine copy in red morocco extra, gilt edges*
Londra e Parigi, Molini, 1776 — 5 5 0

Bound about 1776-80, by Derome le jeune.

495 [HOLBACH (Baron de)] La Morale Universelle . . 4to. *fine copy in red morocco extra, gilt edges*
Amsterdam, 1776 — 1 12 0

Bound about 1776-77, probably by Nicolas Derome.

496 [HOLBACH (le Baron d')] Systême de la Nature par M. Mirabaud, 2 vols. in 1, *Londres* (*Amst.*), 1770—Systême Social, 3 vols. in 1, *ib.* 1773—Morale Universelle, 3 vols. in 1 (*Amst.*), 1776—Politique Naturelle, 2 vols. in 1, *Londres* (*Amst.*), 1773—together 10 vols. in 4, 8vo. *fine copies uniformly bound in blue morocco extra, gilt edges, full-gilt backs* 1770-76 7 7 0

Bound about 1776-80 by Derome le jeune.

497 [HOLBACH (le Baron d')] Histoire critique de Jésus-Christ, ou analyse raisonnée des Evangiles, *s. n.* (*Amsterdam, vers* 1770)—Tableau des Saints ou examen . . de la conduite . . de ces personnages . . 2 vols. *Londres* (*Amst.*), 1770—together 3 vols. 12mo. *uniformly bound in citron morocco extra, full gilt backs, and gilt edges* 1770 4 4 0

A very beautiful example of binding, done about 1776-80 by Derome le jeune.

498 VOLTAIRE, LA HENRIADE, nouvelle édition, 2 vols. sm. 8vo. *frontispiece, engraved title with portrait, and several plates and vignettes, engraved by Longueil from Eisen's beautiful designs; red morocco extra, gilt edges* *Paris*, 1770 5 5 0

Bound about 1776-80 by Derome le jeune.

499 LA FORGE (Louis de) Traité de l'Esprit de l'Homme . . suivant les principes de René Descartes, 12mo. *blue morocco extra, gilt edges* *Amsterdam, Abraham Wolfgang* (1669) 3 0 0

Bound by Derome le jeune about 1777-80. This is one of the *annexes* to the Elzevir collection, and is a book of considerable intrinsic value.

500 SAMUEL ISRAELITANO. Tractato de reqsitõe dubiose & argomẽti circa il fõdamẽto de la uera fede . . . sm. 4to. *margin of last leaf mended, blue morocco extra, gilt edges* *Bononie*, 1475 3 3 0

Bound by Derome le jeune about 1777-80. The lining is paper of dappled rose-pink colour. A very elegant binding which was formerly in the Crevenna collection.

501 APPIANI Alexandrini Romanorum Historiarum pars prior (et altera), 2 vols. sm. 8vo. *very fine copy in blue morocco extra, gilt edges* *Amstelodami*, 1670 12 12 0

Bound by Derome le jeune about 1777-80. The lining is of rose-pink paper.

502 CANONES ET DECRETA sacrosancti oecvmenici et generalis CONCILII TRIDENTINI . . . Index Dogmatum et Reformationis, sm. folio, *fine copy, with the autograph signatures of the Secretary and Notaries, blue morocco extra, gilt edges* *Romæ, apud Paulum Manutium*, 1564 10 0 0

Bound by Derome le jeune about 1778-80.

Excessively rare, as only 12 copies were issued with the official signatures. Sir John Thorold's sold for £19, without the signatures.

It belonged to the Jesuit College of Avignon in 1618.

503 KORB (Joannis Georgii) Diarium Itineris in Moschoviam Ignatii Christophori Dom. de Guarient et Rall, ab Imperatore Leopoldo I ad Tzarum Petrum Alexiowicium anno 1698 ablegati extraordinarii, folio, *numerous plates* (*including the large eagle, generally deficient*), *fine copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace* *Viennæ*, 1700 25 0 0

The Latin is poor, but it gives such a vivid and extraordinary picture of the horrors of Peter the Great's tyranny, that we cannot wonder if he demanded its suppression and destruction at the hands of the Emperor Leopold.

Bound by Derome le jeune about 1775-80.

504 BIBLIA LATINA. *Colophon* : . . . Q insigne veteris nouiq; testamenti opus . cum canonib' euãgelistarumq; concordantiis . . . folio, gothic letter, 468 *leaves, double columns,* 51 *lines per column; the initials painted, and the first page illuminated with a border by the original rubricator; beautiful copy in citron morocco extra, gilt edges* *In oppido Nurnbergn . per Antoniũ Coburger* . . 1478 50 0 0

Bound by Derome le jeune about 1775-80. The lining is blue paper; the roulette inside the cover is of the large floral pattern.

505 HAMILTON (Sir William). The Collection of Etruscan, Greek and Roman Antiquities, from the Cabinet of the Honble. Wm. Hamilton (with descriptions by P. F. Hugues D'HANCARVILLE, *in French and English*), 4 vols. roy. folio, *upwards of* 500 *plates carefully coloured; crimson morocco gilt, gilt edges, a beautiful copy of a magnificent work* *Naples*, 1766-67 18 18 0

Bound by Derome le jeune about 1780.

506 SLOANE (Sir Hans) VOYAGE TO THE ISLANDS MADERA, BARBADOS, NIEVES, S. CHRISTOPHERS and JAMAICA, with the NATURAL HISTORY of those Islands, 2 vols. sm. folio, *map and plates; beautiful copy in red morocco extra, gilt edges* 1707-25 16 16 0

Mr. Beckford's copy. It sold for £29. 10s at his sale in 1883.

Bound by Derome le jeune about 1780.

507 FRANCO. Le Pistole Vulgari di M. Nicolo Franco, sm. folio, *fine copy in green morocco, gilt edges, with arms of Lord Stuart de Rothesay in gold on sides* *Vinetia*, 1538 1 16 0

First edition, uncastrated, containing 4 letters omitted in the subsequent.

Bound by Derome le jeune about 1778-80. The end-papers and fly-leaves are covered with gold stars and dots.

Lord Stuart de Rothesay came into possession of the book about 1830, and then caused his arms to be impressed on the sides.

508 LA CHAU ET LE BLOND (ABBÉS DE) Description des principales PIERRES GRAVÉES DU CABINET DU DUC D'ORLEANS, 2 vols. sm. folio, *portrait and numerous beautiful engravings, with three of the suppressed "Medailles Spintriennes," fine copy, old French red morocco extra, gilt edges* *Paris*, 1780-84 18 18 0

Bound by Derome le jeune about 1780. The lining is of blue paper. A beautiful work of art in a beautiful covering.

509 HOMERI Opera omnia, *Græce et Latine*, ex recensione Samvelis Clarkii: accessit varietas lectionvm cvra Io. Avg. Ernesti, 5 vols. 8vo. *frontispiece, veau fauve extra, gilt edges* *Lipsiæ*, 1759-64 2 2 0

Bound by Derome le jeune about 1780.

510 RADICATI Comte de PASSERAN (Albert) Recueil de Pièces curieuses . . sm. 8vo. *red morocco extra, gilt edges and full-gilt back* *Rotterdam*, 1736 1 1 0

For his opinions on the Roman Catholic religion and the priesthood, the author's estate was confiscated, and himself condemned to be burnt alive by the Italian Inquisition; but he took refuge first in France, then in England, and finally in Holland.

Bound by Derome le jeune about 1780.

511 FAERNUS. FABVLAE CENTVM ex antiqvis avctoribvs delectae et a Gabriele Faerno Cremonensi carminibvs explicatae, sm. 4to. *engraved title and* 100 *plates; veau fauve extra, gilt edges, with the Yemeniz bookplate* *Romæ*, 1564 4 10 0

512 RODERICUS ZAMORENSIS. Ad sanctissimũ . . . . liber incipit dictus SPECL'M VITE HUMANE . . sm. folio, *green morocco extra, full-gilt back and gilt edges* . . *a Ginthero Zainer* . . *vrbe* . . *Angustensi*, 1471 8 8 0

Bound by Derome le jeune about 1780.

513 [HOLBACH (Paul Thiry Baron d')] L'Antiquité dévoilée par ses Usages par M. Boulanger, 4to. *black morocco, gilt edges* *Amst.* 1766 1 0 0

Bound by Derome le jeune about 1780.

514 RUDBECKII (Olavi) ATLANTICA, sive Manheim vera Japheti posterorum sedes . . . *with the addition of the* EXCESSIVELY RARE THIRD VOLUME (*not containing the dedication and preliminary leaves, nor the Index, but having the Testimonia*), *and a facsimile of the* FOURTH VOLUME, 1675-1702 (1863), 5 vols. sm. folio and folio Atlas (*including two copies of Vol. I with different titles, one without a date containing* 7 *additional leaves concerning de Atlantica diversorum Testimonia, and the other dated* 1679; *frontispieces and numerous large woodcuts; very fine copy in red* MOROCCO, *gilt edges, by Derome, from the Beckford library, Hamilton Palace* *Upsalæ, s. a* 1675-79-89-98 *et s. a.* 42 0 0

This is the finest copy in existence. Derome bound the work about 1780, and the fourth volume is bound to match.

Nearly all the copies of the extremely scarce third and fourth volumes were burnt at the great fire at Upsala, 1702.

515 CARRILLO (Alonso) de las antiguas Minas de España, sm. 4to. *red morocco extra, gilt edges, from the Beckford library* *Cordoua*, 1624 3 3 0

Very elegantly bound by Derome le jeune about 1780.

516 GESNERI (Conradi) HISTORIA ANIMALIUM, 5 vols. in 4, folio, **First Edition**, *ruled throughout with red ink, a great number of fine woodcuts interspersed through the text; beautiful copy in red morocco extra, gilt edges, from the Beckford library* *Tiguri*, 1551-87 25 0 0

Bound by Derome le jeune about 1780.

517 BIBLIA SACRA vulgatae editionis tribvs tomis distincta, 3 vols. in 2, folio, *printed general title, engraved general title, eight other preliminary leaves, three separate printed titles and two separate leaves of contents to Tom. II, III, and pp.* 1-1141; *beautiful copy in red morocco extra, gilt edges, with arms on the sides; from the libraries of Renouard, Sir John Thorold, and Lord Crawford*

Romae ex Typographia Apostolica Vaticana [per Paulum Manutium] M.D.XC (1590) 50 0 0

Bound by Derome le jeune about 1780, and having his engraved ticket

Relié par
DEROME *le jeune,*
rue St. Jâque audessus
de St. Benoist.

EXCESSIVELY RARE. This is the famous edition intended to be the authorized text of the Vulgate, but so full of errors that it was immediately suppressed by Gregory XIV, after a first attempt to utilize it by pasting down small printed slips over the erroneous passages. All the accessible copies were destroyed before 1592 when Clement VIII brought out his substitutive edition. The discrepancies between the two editions have formed the subject of several attacks by Protestant writers.

518 AGRIPPA (Henr. Corn.) LA PHILOSOPHIE OCCULTE . . traduite du Latin, 2 vols. 8vo. GRAND PAPIER DE HOLLANDE, *with engravings; beautiful copy in red morocco extra, gilt edges* *La Haye*, 1727 10 10 0

Bound by Derome le jeune about 1780; in wonderfully fine and fresh preservation.

519 FRAGMENTA POETARUM veterum Latinorum: Ennii, Accii . . . Naevii, etc. à Rob. Stephano congesta, ab Henrico Stephano digesta, 12mo. *smooth crimson morocco extra, gilt edges, from the Beckford library* (*s. l.*) *Henricus Stephanus*, 1564 8 8 0

Bound by Derome le jeune about 1780, and bearing his engraved ticket—

Relié par DEROME
dit le Jeune
établi en 1760 . *rue St.*
jacques, près le collége
du plessis. No. 65.

520 AUGUSTIN (St.) . . . LIURE DE MONSEIGNEUR SAINT AUGUSTĪ DE LA CITE DE DIEU (traduite en François par Raoul de Preulles, 2 vols. folio, lettres gothiques, *with several large woodcuts, very large and fine copy in red morocco, gilt edges* *Abbeville, Jehan Du Pre et Pecre Gerard*, 1486 63 0 0

Splendidly bound by Derome le jeune about 1780. The full gilding on the back is produced by a wavy riband pattern.

The first book printed at Abbeville; very rare. It fetched £65 at the Syston Park sale before it passed into Lord Crawford's library.

521 HODIUS (Humphredus) de Graecis illustribus linguae Graecae literarumque humaniorum instauratoribus . . . 8vo. LARGE PAPER, *red morocco extra, gilt edges* *Londini*, 1742 1 10 0

Bound by Derome le jeune about 1780.

522 ARIOSTO (Lodovico) ORLANDO FURIOSO, 4 vols. large 8vo. *numerous plates after Eisen's beautiful designs; fine copy in green morocco extra, gilt edges* *Birmingham, Baskerville*, 1773 7 7 0

Bound by Derome le jeune about 1780.

523 LES AMOURS LIBRES des deux freres, histoire galante par le S. R. I. B. R. 12mo. *red morocco extra, gilt edges* *Cologne*, 1709 7 0 0

Bound by Derome le jeune between 1780-85.

524 GUARINI (Giambatista) IL PASTOR FIDO, tragi-commedia pastorale, 8vo. *Grand Papier de Hollande, red morocco extra, gilt edges* *Parigi*, 1782 2 2 0

Bound by Derome le jeune soon after its publication. It is a beautiful specimen of his work.

525 ARENA. Meygra Entreprisa Catoliqui Imperatoris, quando de anno domini 1536 veniebat per Provensam . . sm. 8vo. LARGE PAPER, *red morocco extra, gilt edges* *Lugduni*, 1760 1 11 6

Bound by Derome le jeune about 1785.

526 DUGDALE (Sir William) MONASTICON ANGLICANUM, 3 vols. folio, FIRST EDITION, *with upwards of* 100 *beautiful plates engraved by Hollar, King, etc. choice copy, in French red morocco, richly gilt, by Derome le jeune, with the Arms of Pope Pius VI in gold, gilt edges* 1655-73 52 10 0

As a copy of Dugdale's Monasticon in old French red morocco and from the library of a Pope, this set is probably unique. It is remarkably fine and in perfect condition. It was bound about 1785. The bookplate of John Towneley is inside the cover.

He probably came into possession of the book in 1798-99 between the abduction and death of Pius VI.

527 LAET (Joannis de) Novus Orbis seu descriptionis Indiæ Occidentalis libri XVIII, folio, *frontispiece, woodcuts, and* 14 *large folded maps of the regions of North and South America, large copy in veau fauve extra* *Lugd. Bat. apud Elzevirios,* 1633 12 0 0

Bound by Derome le jeune about 1785.

The map of Novum Belgium in this work contains the name of New Amsterdam, which is the first appearance in maps of the city of New York.

528 RIVE (Abbé) Prospectus d'un Ouvrage, proposé par Souscription, *ruled, veau fauve gilt, gilt edges, by Derome le jeune, with his ticket* (*Paris,* 1782) 1 0 0

Derome's ticket is that which he had engraved in 1785. It is

Relié par
DEROME *le Jeune,*
demeure presentement
rue St. Jacques pres le Col
lége du Plessis, Hôtel de
le Couture. No. 65. *en* 1785.

529 [MONTESQUIEU (M. DE)] LE TEMPLE DE GNIDE . . . le Texte gravé par Drouet, 4to. LARGE PAPER, *beautiful plates after Eisen's designs, engraved by N. le Mire, fine copy, bright red morocco extra, gilt edges, in drop silk case* *Paris,* 1772 21 0 0

Bound in or after the year 1785, by Derome le jeune. It has the same ticket as the RIVE above. With the bookplate (about 1790) of the Princess Maria-Beatrice d'Este, daughter and heiress of Hercole III, the last Duke of Modena.

530 TACITVS (C. Cornelivs) ex I. Lipsii accuratissima editione, 12mo. 123 *millimètres high, fine copy, ruled, in red morocco extra, gilt edges* *Lugd. Bat. ex officina Elzeviriana,* 1634 7 10 0

Bound about 1785-88 by Derome le jeune. It has his ticket, the same as on the Rive and Montesquieu above.

531 ATHENÆUS. Les Qvinze livres des Deipnosophistes d'Athénée . . ovvrage delicievx . . traduit pour la premiere fois en François . . [par l'Abbé de Marolles], 4to. *blue morocco extra, gilt edges* *Paris,* 1680 3 3 0

Bound by Derome le jeune about 1785-89. It has his ticket, the same as in the three books preceding.

532 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO nvovamente corretto et con diligentia stampato, sm. 4to. *crimson morocco extra, broad borders of gold, silk linings and gilt edges; enclosed in a red leather case* *Firenze, heredi di Philippo di Giunta,* 1527 80 0 0

Bound by Derome le jeune about 1787, and having his engraved ticket of 1785. It is easy to see that he was told to lavish all his skill and pains to make the binding worthy of the precious volume which it covers. The red leather case was also made and gilt by him.

This copy fetched £81 at the Wodhull sale.

533 VERDIZOTTI (Gio. Mario) CENTO FAVOLE morali . . in varie maniere di versi volgari . . . sm. 4to. 100 *fine large woodcuts said to be from the designs of Titian, blue morocco extra, gilt edges* *Venetia,* 1586 8 8 0

Bound by Derome le jeune towards 1789. It is one of the latest works of that renowned binder who did not long survive the catastrophe which destroyed his patrons. Brunet states that he died in 1790.

14. French binders contemporary with the Deromes.

534 BOZE. CATALOGUE des livres du Cabinet de M. de Boze, sm. folio, *frontispiece, red morocco extra, gilt edges* (*Paris, Privately printed*) 1745 4 4 0

This copy belonged in succession to Sir John Hussey Delaval (whose bookplate, engraved about 1770, is found inside), to Bindley, and afterwards to Watson Taylor.

Only 25 copies were printed, all for distribution as gifts. Claude Gros de Boze had in his collection the Psalter of 1457, the Psalter of 1459, the Biblia Pauperum, Apocalypse, and Speculum blockbooks, the 1462 Bible, the 1459 Durandus, the Mozarabic Missal and Breviary, the 1465 Lactantius, the Catholicon of 1460, the 1465 Cicero, etc.

Bound in 1745-6.

535 MORICE (Dom Hyacinthe) et Dom C. TAILLANDIER, Histoire ecclésiastique et civile de Bretagne, 2 vols. 1750-56—Memoires pour servir de preuves a l'Histoire ecclesiastique et civil de Bretagne, 3 vols. 1742-46

—together 5 vols. folio, GRAND PAPIER, *maps and numerous portraits and plates, fine copy in red morocco extra, gilt edges* *Paris*, 1742-56 42 0 0

With the arms of Louis Phelipeaux, Comte de St. Florentin (1707-77) in gold on the sides. The volumes were bound as they came out, and therefore lack the perfect identity of appearance which they would otherwise have had. They are, however, uniform. The first four volumes were bound by one man, in four different years 1742, '44, '46, '50; the last volume, bound in 1756, is by a different hand who may have been Derome.

536 [CAVICEO.] Dialogue treselegant intitule le Peregrin, traictant de lhonneste et pudique amour concilie par pure et sincere vertu, traduict de vulgaire Italien en langue Frãcoyse par maistre Francoyse dassy . . . smallest folio, gothic letter, FIRST EDITION, *with woodcuts and initials, ruled with red lines; with Girardot's bookplate, old red morocco extra, gilt edges, the owner's initials, P. Gir. d. P., stamped in gold (but nearly obliterated) at the bottom of the back*, RARE

Paris par Nicolas couteau imprimeur, pour Galliot du Pre . . 1527 10 0 0

Bound for Girardot about 1750, apparently before he conceived the idea of stamping his name inside the cover.

537 PATTE, Monumens érigés en France à la gloire de Louis XV . . folio, 57 *large plates of buildings, monuments, statues, etc.; red morocco extra, gilt edges, with the royal arms on the sides and fleurs-de-lis on the back* *Paris*, 1765 2 2 0

Bound by the royal binder Vente in 1765, with his pretty engraved ticket.

538 DE BURE (Guil. François) Supplément à la Bibliographie instructive, ou Catalogue des livres du cabinet de feu M. Louis Jean Gaignat, 2 vols. sm. 8vo. *red morocco extra, with the royal arms of France on the sides, and the crown and monogram of Louis XV on the back* *Paris*, 1769 5 5 0

Bound by the royal binder Vente in 1769-70. All the prices are added in MS.—A MS. note by Capperonnier, custodian of the royal library, is seen at the beginning, dated 1771 and certifying that he had presented the book to the Abbé Capperonnier.

539 DARES PHRIGIVS de Excidio Troie cum Figuris, sm. 4to. 10 *large and extremely curious woodcuts; fine copy* (Girardot de Prefond's), *in old French red morocco extra, gilt edges* *Parhisiis*, 1520 10 10 0

Bound about 1768 by La Ferté who had been appointed royal binder in 1766. Girardot's oval label of green morocco is fastened inside the cover.—This is a rather elegant piece of binding with unusual ornamentation on portions of the back, which is bandless.

540 MONTANI (B. Ariæ) HVMANAE SALVTIS MONVMENTA . . large 8vo. *fine impressions of the beautiful plates engraved chiefly after the designs of Crispin van den Brock by I. H. Wierix; blue morocco extra, gilt edges* *Antwerpiæ, C. Plantinvs*, 1571 25 0 0

Bound by La Ferté about 1770. The back is without bands and is full-gilt with a pattern of leaves and flowers identical with that on the Dares Phrygius.

541 LA FONTAINE (Jean de) CONTES ET NOUVELLES en vers, 2 vols. sm. 8vo. *the famous* **Fermiers-généraux** *edition, with early impressions of all the beautiful plates and vignettes which form the chef-d'œuvre of Eisen and Choffard; red morocco extra, gilt edges* *Amsterdam (Paris)*, 1762 36 0 0

Bound in the style of Derome le jeune about 1770. The impressions are remarkably good, as indeed may be conjectured from the *découverte* state of the two test-plates.

542 RABELAIS. Oeuvres de Maitre François Rabelais, avec des remarques historiques et critiques de Mr. Le Duchat, 3 vols. 4to. *portrait, frontispiece, vignettes, and plates, by Folkema, Picart, and Dubourg, engraved by Tanjé and others; red morocco extra, gilt edges, a beautiful copy* *Amsterdam*, 1741 40 0 0

Bound in the style of Derome le jeune about 1770.

543 DESBILLONS (Francisci Josephi) Fabulæ Æsopiæ . . . accesserunt plus quam CLXX novæ . . 2 vols. sm. 8vo. PAPIER DE HOLLANDE, *with frontispiece and 15 plates designed and engraved by Verhelst; red morocco extra, gilt edges* *Mannhemii et Parisiis, Barbou*, 1768 12 12 0

The Lamoignon-Wodhull copy bound about 1770 in the style of Derome le jeune.

544 TURPIN, Histoire civile et naturelle du royaume de SIAM et des révolutions qui ont bouleversé cet empire jusqu'en 1770, 2 vols. 12mo. *red morocco extra, gilt edges, with the arms of the Chancelier de Maupeou on the sides* *Paris*, 1771 4 0 0

Bound in the style of Derome le jeune about 1772.

545 ALBERTI de Villeneuve (l'Abbé François d') Nouveau Dictionnaire François-Italien et Italien-François, 2 vols. 4to. *red morocco extra, gilt edges*, LOUIS XVTH'S COPY, *with his arms on side and crowned monogram on back* *Marseille*, 1771-2 1 12 0

Bound by Vente as soon as published.

546 SACRE et COURONNEMENT de LOUIS XVI, Roi de France et de Navarre à Rheims le 11 Juin 1775; précédé de Recherches sur le Sacre des Rois de France depuis Clovis jusqu'à Louis XV (par l'Abbé Pichon), 4to. *numerous beautiful plates and vignettes, by Patas, the ornamental borders of the plates by Ferivet; fine copy in citron morocco extra, gilt edges, with royal arms on the sides* *Paris*, 1775 12 12 0

Vente was the publisher of this beautiful volume, and as he was also the King's binder in ordinary, the binding must have been done in his house in 1775-6. It is, however, much superior to his customary work.

547 ANSELME (Pere) et M. DU FOURNY, Histoire généalogique et chronologique de la MAISON ROYALE DE FRANCE, des Pairs, grands officiers de la Couronne . . . troisième édition revue, corrigée & augmentée par les soins du P. Ange et du P. Simplicien, 9 vols. folio, *frontispiece and many hundreds of armorial bearings, red morocco extra, gilt edges* *Paris*, 1726-33 52 10 0

Bound about 1775-6 in the style of Derome le jeune, perhaps by Tiger.

548 ABRÉGÉ du Traité de l'Orthographe Françoise, communément appelé Dictionaire de Poitiers, 12mo. *fine copy in bright old French red morocco extra, with the arms of Philippe d'Orleans Egalité in gold on sides, gilt edges* *Poitiers*, 1777 2 10 0

Bound about 1780; a fine example of the binder's work. He was probably Bradel.

549 LE ROY (M.) La Marine des anciens peuples expliquée . . 1777—Les Navires des Anciens considérés par rapport à leurs voiles . . par M. Le Roy . . 1783—2 vols. 8vo. *plates, red morocco extra, gilt edges* *Paris*, 1777-83 3 3 0

Bound, probably by Bradel, about 1783.

550 MAUGARD (M.) Remarques sur la Noblesse, seconde édition avec Supplément, 8vo. FINE PAPER, *bright old French red morocco extra, with arms stamped in gold on sides, gilt edges* *Paris*, 1788 2 2 0

Bound probably by Bradel about 1788-9. The arms are a *semis* of ermine with a lion rampant; a Marquis' coronet above the shield, which is encircled by the collars of the royal orders.

551 CORIO (Bernardino) Historia cōtinente da lorigine di Milano tutti li gesti, fatti, e detti preclari, e le cose memorade milanesi . . . folio, LARGE PAPER, *with two full-page woodcuts, and woodcut border to title; red morocco extra, gilt edges* *Mediolani, Fratelli da Legnano*, 1503 12 0 0

With the six preliminary leaves which are very rare.

This is a beautiful copy, and was bound about 1788-9 by A. Chaumont whose engraved ticket appears inside. "Relié par Antne Chaumont Rue du foin St. Jacqs No. 18 hotel de la Reine Blanche à Paris." The morocco is of fine quality and rich colour. The back and sides are only ornamented by treble fillets, but the inside roulette and the edges of the cover are very elegant in style and gilding. Chaumont was probably the man who bound for the Duc de la Valliere, and who is called Chamot by Marius-Michel.

552 ALMANACH ROYAL, année M.DCC.LXXXV. 8vo. *bound in smooth green morocco extra, with the arms of the Marquis de Dinteville on the sides, richly gilt, gilt edges* *Paris*, 1785 4 4 0

With the autograph of the famous William Cobbett.

553 PANZER (Georgii Wolfgangi) Annales Typographici ab artis inventae origine ad annum MD (cum continuatione usque ad annum MDXXXVI) 11 vols. 4to. FINE PAPER, *with additional manuscript tables at the end of Vol. XI; fine copy in veau fauve extra, full gilt backs* *Norimbergæ*, 1793-1803 20 0 0

Bound by Chaumont, with his ticket as in the Corio, about 1803.

554 BONANNI (Filippo) Gabinetto Armonico pieno d'Istromenti sonori indicati e spiegati, 4to. 137 *fine plates, citron morocco extra, gilt edges* *Roma*, 1722 7 0 0

Bound, apparently by Bisiaux, about 1785.

555 LANCELOT DU LAC. Le premier volume . . 1513—Le second volume . . *with Michel Le Noir's device on the last page*, 1520—Le tiers volume . . . *with Jehan Petit's device on the last page*, 1520—3 vols. sm. folio, lettres gothiques, *with numerous woodcuts, green morocco extra, gilt edges*
Paris, Jehan Petit, 1513-20 70 0 0

A beautiful copy of this rare romance, probably bound by Bisiaux in his most sumptuous style, about 1790.

556 "RECUEIL DE TOUS LES DIABLES." Arrest memorable de la Cour de Parlement de Dole à l'encontre de Gilles Garnier . . loup garou, *Paris*, 1574—FONTAINE (Iacques) Discours des marques des Sorciers, *ib.* 1611—Arrest memorable de la Cour de Parlement de Bretaigne à l'encontre d'André Marion . . . attaints de Magie, *ib.* 1611—Discours sur la mort de Charles de Franchillon executé pour Magie, *ib.* 1626—*and six other equally rare tracts on similar subjects*, in 1 vol. 12mo. *green morocco extra, gilt edges, lettered as above* 1574-1717 21 0 0

A very fine specimen of Bisiaux's work done about 1790.

557 [HENRY (J.)] Le liure de la toute belle sans pair qui est la vierge Marie, 12mo. lettres gothiques, *fine copy in maroon morocco extra, gilt edges*
Paris, Jehan Petit, s. d. (*about* 1520) 16 16 0

Allegorical symbolism was never turned to more curious uses than in this rare book on the Virgin's *sacré ventre, dignes et pretieuses cuisses, dignes flancs*, and the *fontaine de vie* whence *procède un fleuve de grace.*

558 BRANT (Sebastien) LA NEF DES FOLZ DU MONDE . . . sm. folio, lettres gothiques, *over* 100 *woodcuts, red morocco extra, gilt edges*
Lyon, Guillaume Balsarin, 1498 55 0 0

This is the first edition of the book in French prose.

Bound in richly ornamental style by Bisiaux about 1790 ; with his ticket. "Relié par Bisiaux Rue du Foin St. Jacques No. 32."

559 BECKER (Balthasar) Le Monde enchanté, 4 vols. 12mo. *portrait, autograph of "Ant. Aug. Renouard," fine copy in blue morocco, silk linings, gilt edges, by Bisiaux, with his ticket* *Amst.* 1694 4 0 0

Bound for Renouard about 1790.

560 MAIER. ARCANA ARCANISSIMA hoc est Hieroglyphica Ægyptio-Græca vulgo necdum cognita . . . Authore Michaele Maiero . . sm. 4to. *the title-page, and an emblematic plate on the second leaf, engraved by De Bry, red morocco super extra, gilt edges* *S. n.* (*Oppenhemii, circ.* 1613) 8 8 0

Bound by Bisiaux about 1790-95, with his ticket.

561 FENELON. LES AVANTURES DE TELEMAQUE fils d'Ulysse par feu Messire Francois de Salignac La Mothe Fenelon (avec la vie de l'auteur, l'Examen de conscience pour un Roi etc.), folio, *portrait by Drevet after Vivien, with* **proof impressions** *of the numerous beautiful plates by Picart, Folkema, Van Gunst, and others, and a nearly entire* DUPLICATE SET *of* **artist's proofs** *of the same; blue morocco super extra, borders of gold, leather joints, pink silk linings, and gilt edges, by Bradel l'aine* *Amsterdam*, 1734 105 0 0

A splendid book of which only 150 copies were printed at the expense of the Marquis de Fénelon. Of these 150 it is supposed that not more than ten or twelve copies contain the *Vie de Fenelon* and the *Examen* which were suppressed by order of the French Government.

Bradel's ticket is posted on the fly-leaf—"Relié par Bradel l'ainé Successeur du Sr. Derome le jeune son oncle Rue St. Jacques Hotel de la Couture No. 65." He bound this book about 1795.

562 MORE (Sir Thomas). De optimo reip. statv, deqve noua insula VTOPIA . . Thomae Mori . . . 2 vols. in 1, sm. 4to. *woodcut borders and initial letters by Hans Holbein, fine copy in red morocco extra, gilt edges*
Basileæ, apud Io. Frobenivm, 1518 7 7 0

Apparently bound by Bradel, about 1790.

563 FICHET. [*Leaf* 1:] Gvillermi Ficheti Alnetani, artium & theologiæ parisiensis doctoris, rhetoricum libror. præfatio; small 4to. *Roman letter,*

with the three blank leaves in the middle, a very fine large and clean copy, with painted initials, beautifully bound in green morocco extra, gilt edges
In Parisior. Sorbona conditæ Ficheteæ rhetoricæ finis; . . . (*Martinus Krantz, Udalricus Gering & Michael Friburger, circa* 1471) 40 0 0

Apparently bound by Bradel about 1790 for Cardinal de Loménie. Mr. Wodhull bought it at a sale in Paris in 1792.

564 MERLINUS COCAIUS. Opus Merlini Cocaii Poete Mantuani Macaronicorum totũ in pristinam formam per . . . Acquarium Lodolam optime redactũ; in his infra notatis titulis diuisum. Zanitonella, . . . Phantasiæ Macaronicon, . . . Moschææ Facetus liber . . . Libellus Epistolarum, ẽ Epigrammatum, etc. 18mo. *numerous full-page woodcuts,* GROLIER'S COPY WITH HIS AUTOGRAPH; *rebound in citron morocco extra, gilt edges and silk linings, from the Beckford library*
Tusculani Apud Lacum Benacensem. Alexander Paganinus, 1521 30 0 0

Apparently bound by Bradel about 1800.—When Grolier possessed this book he may not have had it bound for himself, and Bradel may only have substituted his modern morocco for a dilapidated publisher's binding. Grolier's inscription is written just below the colophon on fol. 272: "Grolierij et amicorum."

15. Bozérian, Thouvenin, Simier, and others.

565 MESCHINOT (Jean). LES LUNETTES DES PRINCES avec aylcunes balades & additions nouuellement composees par noble homme Iehan meschinot Escuyer . . . 18mo. *a very clean copy, blue morocco extra, silk linings, vellum fly-leaves, gilt edges, by Courteval, with his ticket, from the Hamilton Palace library, very rare* *Paris, Iehan Bignon* . 1539 12 12 0

"Courteval Relieur Rue des Carmes No. 5"—such is the typographical inscription on the ticket. The number 5 is altered in ink from 2 to 5. The binding is in the style of Bozérian.

566 BOILEAU. Œuvres de M. Boileau-Despréaux, nouvelle edition, avec des eclaircissements . . rédigés par M. Brossette, 5 vols. sm. 8vo. *portrait, and a number of fine vignettes and tailpieces after designs by Eisen; blue morocco extra,* UNCUT EDGES, *by Courteval, with his ticket* *Paris,* 1747 18 0 0

According to Lesne, Courteval was the best binder of his time, excelling even Bozérian whose principles and practice he adopted. The above two bindings were done about 1800.

567 BOCCACCIO. IL DECAMERONE di .M. Giovanni Boccaccio novamente corretto con tre novelle aggivnte, 8vo. *four leaves* (137, 138, 143, 144) *in facsimile; red morocco super extra, silk linings, gilt edges, by Bozérian*
Vinegia, Aldo Romano & Andrea Asolano, 1522 12 12 0

Bound about 1800. The back has small inlays of blue morocco, and the sides have a border of running arches with vases between them from which depend continuous festoons of flowers.

568 DV CHAT (Yves) Relation du Voyage de Godefroy de Bvillon en la Palestine . . 12mo. *red morocco super extra, watered silk linings, gilt edges, by Bozérian, from the Beckford library* *Paris,* 1636 7 7 0

569 LIBVRNIO (Nicolo) le Occorrenze Hvmane, 12mo. *fine copy in red morocco extra, leather joints, silk linings, vellum fly-leaves, gilt edges, by Bozérian, from Renouard's library* *Vinegia, figlivoli di Aldo,* 1546 2 2 0

This copy sold for £2. 2*s* in Renouard's sale.

Bozérian has at least the credit of having struck out into a new decorative field, instead of repeating ad infinitum the old Boyer, Padeloup, and Derome patterns.

570 LES HEROS DE LA FRANCE sortans de la Barque de Caron, 16mo. 4 *plates, one of them being a large folding battle scene; citron morocco extra, gilt edges*
Cologne (*Elzevier*), 1693 2 2 0

Bound by Bozérian (whose name is stamped on the back) about 1705. A satire upon the events and political bearings of the time.

571 BOIARDO (M. M.) ORLANDO INNAMORATO, rifatto da F. Berni, sm. 4to. *fine copy in blue morocco extra, vellum fly-leaves, gilt edges, by Bozerian jeune, from Renouard's library* *Venetia, L. A. Giunta,* 1545 6 6 0

Very rare. Col. Stanley's copy sold for £8. 8*s*, the White Knights for £7. 12*s*, and this copy for 140 fr.

572 AULUS GELLIUS ex recognitione Joannis Andreæ Episcopi Aleriensis, sm. folio, **Editio Princeps**; *very fine and large copy in blue morocco extra, leather joints, silk linings richly gilt, vellum fly-leaves, and gilt edges, by Bozérian jeune*
(*Romæ, Sweynheym et Pannartz*) *in domo Petri de Maximis*, 1469 70 0 0

EXCESSIVELY RARE. Only 275 copies were printed. The Greek quotations are printed in Greek type.

573 [FOLENGO (Teofilo)] Macaronea . Merlini Cocaii poete Mantuani Macaronices Libri XVII . . . 12mo. *woodcuts, blue morocco extra, gold tooling, leather joints, gilt edges, by Bozerian Jeune, with the Ex Musæo label of Charles Nodier, and the bookplate of C. Pieters* *Venetiis*, 1520 2 12 6

A pretty binding, executed about 1820, and stamped on the back "Rel. p. Bozerian Jeune."

574 FAERNUS. Fabvlæ centvm . . a Gabriele Faerno carminibvs explicatae, sm. 4to. *plates from designs by* TITIAN, *fine copy in red morocco extra, gilt edges, by Bozerian jeune* *Romæ*, 1565 15 0 0

Bound about 1820. With Bozerian's name on the back.

575 JEZIRA (Yetzira). ABRAHAMI patriarchae liber Iezirah sive Formationis mundi . . vertebat ex Hebræis . . Guilielmus Postellus . . , 18mo. *blue morocco extra, silk linings, gilt edges* *Parisiis*, 1552 3 0 0

This was like a privately printed book, only to be had from the author who "aere proprio ista excudi curabat."

Bound apparently by Bozerian le jeune about 1825.

576 CORNEILLE. Théatre de Pierre Corneille avec des commentaires etc. etc. (edition rédigée par Voltaire), 12 vols. *auxquels on a ajouté un treizième contenant des pièces illustratives;* together 13 vols. sm. 8vo. *illustrated with a double set of plates, the originals after Gravelot, and proofs or unlettered copies of the same, besides additional portraits and plates by Moreau and others; also a number of pamphlets, letters, etc. connected with the projection of the work, and transcripts in a fine print-hand of the unpublished notes written by Lebrun in his copy; bound in red morocco super extra, gilt edges* *Paris*, 1764 (-1808) 10 10 0

Bound about 1810 by Thouvenin, whose name is stamped on the back of the first volume.

577 MAROT. Les Oevvres de Clement Marot, de Cahors, vallet de Chambre dv Roy. Plus amples, & en meilleur ordre que parauant (*Avec les* Tradvctions de Clement Marot . .), 2 parts in 1 vol. thick 12mo. *a very fine copy in blue morocco extra, gilt edges, from the Hamilton Palace library* *A Lyon, à l'enseigne du Rocher*. 1545. 32 0 0

Bound by Thouvenin about 1820, with his name.

"Edition précieuse dans laquelle les poésies de Marot sont pour la première fois classées méthodiquement 'soubs la correction et bon iugement de l'autheur.'"—*Brunet, Suppl.* Fetched 1550 fr., Leb. de Montgermont; 1710 fr., Brunet; 1510 fr., Sainte-Beuve.

Some of Marot's pieces were printed for the first time in this edition.

578 FIERABRAS. *Colophon:* Cy finist Fierabras Imprime a Lyon par Iaques maillet Lan de grace Mil, cccc.lxxxix . . . sm. folio, **lettres gothiques**, *numerous rude and curious woodcuts; having the blank margin of the first page mended, otherwise a fine copy in blue morocco extra, gilt edges, by Thouvenin, from the Molini, Bourdillon, Yemeniz, and Didot collections, with the ex-libris of the latter two*
Lyon, Jacques Maillet, 1489 105 0 0

EXCESSIVELY RARE. This copy fetched 3000 francs at the Didot sale.—The special value of this edition (—which is a reprint of Leroy's edition of 1486), consists in the circumstance that it is the only one which gives the name of the compiler. It is in the epilogue preceding the colophon, in the sentence beginning "Et ainsi est q a la postulation . . . . Henry bolomier chanoyne de losāne *ie iehan bagnyon* ay este insite . . " The words which I have put in italics are not in the 1486

edition and are of considerable value as adding a new name to the history of early French literature. In Maillet's edition there is one entirely new woodcut—a full-page representation of Fierabras occupying the reverse of the first leaf. As for the rest of the woodcuts, some are from the same blocks as were used in Leroy's edition, others are copies from new blocks.

For the 1486 edition, *see post* among bindings done by Trautz-Bauzonnet.

579 JACOBUS DE CESSOLIS. *Folio* 2 : Incipit libellus de ludo scachorum & de | dictis factisq; nobiliu; viroru; philosopho | rum et antiquorum prologus libelli, sm. 4to. *Gothic letter*, 60 *leaves*, 29 *lines per page, with signatures* a-h ; *fine copy in blue morocco extra, gilt edges, by Thouvenin*
Sina nota (*about* 1480) 21 0 0

The book is excessively rare : so much indeed that Brunet doubted if it were really the well-known treatise of Jacobo de Cessoli, or not.

580 GRINGORE (Pierre). HEVRES DE NOSTRE DAME translatees de latin en Francoys & mises en rhyme, Additionnees de plusieurs chātz royaulx figurez & moralisez, sur les mysteres miraculeux de la passion de nostre redēpteur Iesuchrist auec plusieurs belles Oraisons & Rondeaulx contemplatifz : composez par Pierre gringoire . . Par le cōmandement de haulte & noble Princesse Madame Renee de Bourbon, Duchesse de Lorraine, small 8vo. *with* 13 *beautiful woodcuts, a fine copy, blue morocco extra, vellum fly-leaves, gilt edges, extremely rare, from the Beckford library*
Paris, Odin Petit [1541] 22 10 0

The woodcuts, which are very fine, have been attributed to Geoffroy Tory, and bear his mark of the Lorraine Cross.

The binding has no name, but is apparently by Thouvenin about 1825.

581 CELESTINE en laquelle est traicte des deceptions des seruiteurs enuers leur maistres, & des macquerelles enuers les amoureux trāslate dytaliē en frācois, 12mo. gothic letter, *with woodcuts on title and in text, a fine clean copy, olive brown morocco extra, gilt edges, from the Didot collection,* VERY RARE
Paris, par Nicolas cousteau imprimeur. Pour Galliot du pre . . 1527 16 16 0

Bound by Thouvenin, about 1830, with his name.

582 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO nvovamente corretto et con diligentia stampato, sm. 4to. *the famous Giunta or* **Ventisettana** *edition, having the title-leaf supplied from the reprint but in all other respects perfect, a very large and very fine copy* (202 × 132 millim.) *in red morocco super extra, gilt edges*
Firenze per li heredi di Philippo di Giunta . . 1527 60 0 0

Bound about 1820 by Lefebvre, whose name is stamped on the back.—Mr. Turner's copy sold for £74.

583 LE FEVRE (Raoul). LE RECUEIL DES HISTOIRES TROIENNES contenans troys liures. Au premier est contenu la genealogie de saturne et de Jupiter . . . Au second est contenu des faitz et des prouesses du vaillat hercules . . . Au tiers est contenue la reedificacion de la dicte troye faicte par le roy priant et generalle destruction dicelle faicte par les gregoys . . . small folio, **lettres gothiques,** PRINTED ON VELLUM, *with* 3 *full-page and* 80 *small* **Miniatures** *beautifully* **illuminated** *in gold and colours, all the initial letters illuminated; the copy which belonged to Jean d'Albret, Sire d'Orval, Comte de Rethel et de Dreux, with his arms emblazoned in* 5 *places; bound in red morocco extra, silk linings, gilt edges, by Lefebvre* [*circa* 1498] 105 0 0

Before the sale of this copy only three others on vellum were known, of which two are in the National Library at Paris, and one in that of the Duc d'Aumale. This copy appears to want 17 leaves, as it only contains 158 printed leaves besides the 3 miniatures on separate

leaves (which of course do not appear in the paper copies), and Brunet gives the number as 175. The first full-page miniature represents Verard presenting this volume to Charles VIII—though the author's dedication is to the "*duc philippe de bourgoigne.*"—The motto of Jean d'Albret is written several times in scroll-fashion around the large miniatures, thus: "Espoyr me nuyt."

584 THOMAS AQUINAS (S.) Incipiūt tituli questionū de xii. qodlibet fratris thome de aqno de ordine pdicator' . . . sm. folio, *Gothic letter, in double columns, forty lines per column, with running headline in capitals; the colophon printed in red; the initials painted in; very fine copy in blue morocco extra, gilt tops, by Lefebvre*
Impressus Colonie per Arnoldum ther hoernen Anno dni. 1471 . . . 12 0 0

585 [TEXEDA (Fernando)] CARRASCON, 12mo. *olive morocco extra, gilt edges*
Por Maria Sanchez Nodriza, 1633 10 0 0

Only three copies of this little book appear to be known, one of them imperfect. It is a well-written attack on the Roman Catholics, Miracles, Vulgate, &c., in Spanish. The author had been an Augustine Monk at Burgos, but adopted the reformed opinions and took refuge in England, where he married, and under the protection of James I received a canonry of Hereford and the incumbency of Blackmer.
Bound by Simier about 1820. His name is stamped on the back.

586 P. VIRGILII MARONIS Opera; nunc emendatiora, 18mo. *the genuine first Elzevir,* 120 *millim. in height, blue morocco extra, gilt edges, by Simier* *Lvgd. Batavor. ex officina Elzeviriana,* 1636 3 10 0

587 BOCCACCIO. LIBRI IOHANIS BOCCACIJ DE CERTALDO, DE MULIERIBUS CLARIS, . . sm. folio, 82 *large woodcuts designed with considerable ability, but archaic in style and execution, many of them xylographic (that is, bearing inscriptions); very large copy in brown morocco, covered with blind tooling in the antique style, with clasps, by Simier, in a morocco case . . per Iohānem czeiner de Reutlingen, vlme impressus* . . 1473 84 0 0

EXTREMELY RARE.
This copy is so large that almost all the lower edges are wholly UNCUT. The binding is a wonderfully faithful reproduction of the style of the early sixteenth century, with slight modifications, and was no doubt executed by means of engraved blocks.—Many of the woodcuts in the book are rather free, and one of them represents the curious accouchement of Pope Joan.

588 MONTESQUIEU, Oeuvres complettes . . précédées de la Vie de cet auteur, 6 vols. 8vo. GRAND PAPIER, *maps and portrait, blue morocco extra, gilt edges, by Simier, with his name* *Paris,* 1816 3 10 0
Bound about 1820.

589 LE SAGE, Histoire de Gil Blas de Santillane . . avec un examen preliminaire . . et des notes historiques et littéraires par le Cte François de Neufchateau, 3 vols. large 8vo. GRAND PAPIER, *with* PROOFS BEFORE LETTERS *of the plates after Desenne; red morocco extra, silk linings, and gilt edges* *Paris,* 1820 6 10 0

The Duchess de Berry's copy with her arms on the sides, bound for her by "Simier R. du Roi" about 1821.

590 SATYRE MENIPPÉE de la vertu du Catholicon d'Espagne et de la tenue des estats de Paris, augmentée de notes . . et d'un commentaire . . par CH. NODIER, 2 vols. roy. 8vo. GRAND PAPIER, *with India-proof impressions of the many fine etchings after Deveria, purple morocco extra, gilt edges, by Simier, with the arms of the Duchesse de Berri on the sides*
Paris, 1824 10 10 0

Best edition of this famous book. Bound for the Duchesse de Berri in 1824, by Simier, whose ticket is pasted inside, and whose name is stamped on the back.

591 HISTOIRE DU PETIT JEHAN DE SAINTRE et de la Dame des Belles-Cousines, extraite de la vieille chronique de ce nom, par Tressan, 12mo. PAPER VÉLIN, *unlettered proof impressions of the exquisite plates, by Moreau le jeune, red morocco extra, leather joints, silk linings, gilt edges (by Simier), from the Beckford library* *Paris,* 1791 17 10 0
This binding is a close imitation of Kalthoeber and was done about 1825.

16. Modern Binding
in its early stage.

592 PERCEVAL LE GALLOYS. Tresplaisante et Recreatiue Hystoire du Trespreulx et vaillant Cheuallier Perceual le galloys Jadis cheuallier de la Table ronde. Leql. acheua les aduētures du saict Graal . . sm. folio, lettres gothiques, *double columns, lower border of the title in facsimile ; fine copy in red morocco extra, lined inside with red morocco, dentelle borders, by Simier, from the Yemeniz library* *Paris*, 1530 30 0 0

Very rare ; this being the only old edition of the work. Didot's copy fetched 2800 francs.

The four additional leaves, "Elucidation du Gt. Graal," were not inserted in this copy.

Elegantly bound by "Simier R. du Roy" about 1840 ; not in his father's Bozerianesque style, but in the older Boyer fashion which had again reasserted its supremacy. The pattern on the sides is of Grolieresque tendency.

593 [DUPONT (Gratian)] LES CONTROUERSSES DES SEXES MASCULIN, ET FEMENIN, sm. folio, lettres gothiques, 24 *preliminary leaves, folios* 1-179, *and one unnumbered containing the colophon and printer's mark ; with* 21 *woodcuts and several decorative borders ; purple morocco extra, gilt edges, by Simier*

Dedans Tholose : imprime entierement
Est il ce liure : sachez nouuellement
Par Maistre Iacques : Colomies surnomme
Maistre imprimeur . . . . . .
Lan Mil. cinq ces trente et quattre a bon compte
Du moys Ianuier. trentiesme sans mescompte (1534) 40 0 0

First edition, excessively rare, of a poem which is held by the French critics to be a compound of dulness and indecency.

The binding is a fine example of Simier's later and better style.

594 BELANDO (Vincenzo) Lettere facete, e chiribizzose in Lengua Antiga, Venitiana . . con Alguni Sonetti, é canzoni piaseuoli Venitiani, é toscani en el fin trenta villanelle . . 12mo. *citron morocco extra, leather joints, lined with green leather, richly gilt, gilt edges, Charles Nodier's copy*
Parigi, 1588 4 4 0

Very scarce and facetious ; equally curious for the dialects in which it is written as for the flood of elegant ribaldry on all sorts of improper subjects. This copy sold for 75 francs in C. Nodier's sale and for 95 francs in Libri's.

A charming example of Koehler's binding.

595 TORRE (Alphonso de la) VISIŌ DELECTABLE DE LA PHILOSOPHIA & ARTES LIBERALES : METAPHISICA : Y PHILOSOPHIA MORAL, sm. folio, gothic letter, *with numerous woodcuts, morocco extra, gilt edges*
Es impsso en . . . Seuilla por Jacobo croberger
alemā et Juan Cromberger . . . M.d.xxvj (1526) 12 0 0

Bound about 1825-30 by Koehler whose name is stamped on the back, and having the engraved bookplate of the Marquis de Fortia pasted inside the cover.

On fol. lxxx, which is the last leaf of the book, there is a warm eulogy of the art of Printing with an account of its invention. "Pedro Fuest," of Maguncia is said to have been the inventor, in 1425, and to have been slain in the quarrel between the two Archbishops in 1431.—Grotesque and erroneous as is the narrative, it is not without interest as representing the tradition of Cronberger's establishment in 1526, seventy years after the publication of the Mazarine Bible, and sixty years after Fust's death had left Peter Schoeffer the master of the Maintz press.

596 OGIER LE DĀNOYS duc de dannemarche qui fut lūg des pers de france, lequel auec layde du roy charlemaigne chassa les payēs hors de rōme . . . sm. folio, lettres gothiques, *with numerous woodcuts ; blue morocco extra, gilt edges,* DOUBLÉ *with red morocco, elegant Grolieresque patterns both inside and outside*
Paris, Anthoine verard (*about* 1498) 105 0 0

"Rel. par Koehler." FIRST EDITION of the romance. This copy sold for 2000 fr. at the auction of the Solar library—a price which, according to the altered conditions of the present time, may be con-

sidered equivalent to about £180 to-day. Didot's copy of the 1525 edition, intrinsically inferior to this, not rarer, and moreover imperfect, fetched 2500 fr.

597 SANT PEDRO (DIEGO DE) CARCEL DE AMOR . . . 12mo. black letter, *numerous pretty little woodcuts, fine copy in red morocco, gilt edges*
Çaragoça, J. Coci, 1523 15 0 0

A very scarce edition of this prose Romance of Chivalry, more generally known as Leriano and Laureola.

Bound by Koehler for Charles Nodier whose "Ex Musæo" label is found inside. A letter of presentation from the Spanish scholar Duran, to the Marques de Morante, dated 1850, is loosely inserted.

598 AQUILANO. Serafino . Opera dillo elegantissimo Poeta Serafino Aquilano . . . cō molte cose aggionte . . Sonetti . . Egloghe . . Epistole . . Capitoli . . Disperate . . Strambotti . . Barzelette . . 12mo. *red morocco extra, gilt edges* *Vinegia, Pietro di Nicolini da Sabbio*, 1540 1 1 0

Best edition. Unknown to Haym. Bound by "Delange Pere," about 1850.

599 ARETINO (Pietro) L'Horatia, 12mo. *fine copy in red morocco extra, rich gold tooling, gilt edges, by Thompson of Paris* *Vinegia*, 1546 1 10 0

Bound about 1850. This is the Solar copy, afterwards Mr. Turner's, and has an elegant Grolieresque pattern on the sides.

600 MUTIVS (MACARIVS) de Trivmpho Christi, smallest 4to. *orange morocco extra, gilt edges, by Thompson of Paris* *Venetiis*, 1499 1 0 0

The two printers describe themselves as "presbyter Franciscus Lucensis, cantor Ecclesiæ S. Marci" and "Antonius Francisci litterarum artifex."

601 CELESTINA. TRAGICOMEDIA DE CALISTO Y MELIBEA, sm. 4to. black letter, *woodcuts, fine copy in blue morocco extra, gilt edges, by Thompson of Paris*
El carro . . . . . .
mill & quiniẽtas dos . . . . . .
. . . . . .
en Seuilla impresso acabado (1502) 31 10 0

Three editions were printed in 1502, one at Seville, one at Salamanca, and one at Toledo. From the Seville one all later editions seem to derive. We have as yet no certain knowledge of the existence of editions printed in 1499, 1500, or 1501. The volumes which have been assigned to those dates all had fabricated colophons, described as facsimiles (—from what originals ?).

602 FERRERIUS. Zachariae Ferrerii Vicent . . . HYMNI NOUVI ECCLESIASTICI ivxta veram metri et Latinitatis normam . . . sm. 4to. *green morocco extra, gilt edges, by Thompson*
Rome in ædibus Ludouici Vicentini et Lautitii Perusini, 1525 6 6 0

Clement VII authorized the publication of this hymnal, with the intention of superseding the old one, but he failed and the book has become rare. It was also contemplated, as stated on the title-page here, to bring forth a corrected Breviary.

603 BARCLAY. EVPHORMIONIS Lusinini sive IOANNIS BARCLAII Satyricon partes quinque cum Clavi . Accessit Conspiratio Anglicana, 12mo. *fine copy in red morocco super extra, gilt edges, by Thompson*
Lugd. Batavorum, Apuo Elzevirios, 1637 1 16 0

The original Elzevir edition; 127 millimètres in height.

604 (DIALOGUS CREATURARUM). DESTRUCTORIŪ VITIORUM ex similitudinū creaturaruꝫ exemplorum appropriatiōe per moduꝫ dyalogi. auctoritatūqꝫ sacrarum scripturarū . philosophorum et poetarum: Cōstructoriumqꝫ virtutum: smallest folio, black letter, *with* 122 *woodcuts, and a great number of very fine woodcut initial letters, brown morocco extra, gilt edges, by Thompson* *Impressum lugd. (Lugduni) per Claudium nourry*, 1509 15 0 0

This is an edition of the "Dialogus Creaturarum Moralisatus," under a new title. The cuts are the originals of those which appeared in the English translation printed about 1540, and reprinted by Mr. Haslewood, but they are much more numerous here.

Petit, *successor of* Simier.

605 CASTELLAMONTE (Conte Amedeo di) VENARIA REALE: Palazzo di piacere e di Caccia, idsato dall' Altezza Reale di Carlo Emanvel II, Duca di Sanoia, Re di Cipro &c., sm. folio, *with a large number of fine plates chiefly of scenes connected with hunting, engraved by Tasniere after designs from pictures adorning the walls of the Venaria; red morocco extra, gilt and marbled edges, by R. Petit* *Torino*, 1672-74 12 0 0

606 LE ROMAN DE LA ROSE par Guillaume de Lorris et Jehan de Meung, nouvelle édition revue et corrigée sur les meilleurs et plus anciens MSS. par Méon, 4 vols. 8vo. *plates, beautiful copy in brown morocco super extra, gilt edges, the sides splendidly gilt with a large rose-tree, by* "Petit succr. de Simier." *Paris*, 1814 16 16 0

607 CAMPANA (N.) Lamento di qvel tribvlato di Strascino Campana Senese sopra il male incognito il quale tratta della patientia & impatientia, 12mo. *woodcut, fine copy in green morocco super extra, gold tooling and variegated leather, gilt edges, by Petit* *Vinegia*, 1529 2 10 0

Bound by "Petit Succr. de Simier," about 1850. It is a curious poem in ottava rima on the Morbus Gallicus.

608 FRANCO (Giacomo) Habiti d'Hvomeni et Donne Venetiane con la processione della Ser^ma^ Signoria et altri particolari cioè Trionfi Feste et Cerimonie pvbliche . . . sm. folio, *engraved title, one page of letter-press dedication, and* 35 *plates; fine copy in red morocco extra, gilt edges, by Petit* *Venetia*, 1610 20 0 0

609 McCALLUM (Pierre F.) Trial of Thomas Picton, Governor of Trinidad, (for torturing Louisa Calderon), 8vo. *frontispiece, red morocco extra, gilt edges, by Petit* (1806) 1 8 0

610 ——— Political Account of the island of Trinidad from its conquest in 1797 to the present time, 8vo. *red morocco extra, gilt edges, by Petit* 1807 1 12 0

611 ——— Travels in Trinidad, 1803, 8vo. *map, red morocco extra, gilt edges, by Petit* 1805 1 10 0

612 MEDINA. L'Arte del Navegar, in laqval si contengono le regole, dechiarationi, secreti, & auisi, alla bona nauegation necessarij. Composta per . . Pietro da Medina, & tradotta de lingua Spagnola in volgar Italiano . . . [da Vicenzo Paletino da Corzula], sm. 4to. *with woodcut on title, diagrams, map and initials, olive morocco extra, gilt edges, by Petit*
In Vinetia, ad instantia di Gioanbattista Pedrezano . . 1555
[*At end: Nella Stamparia de Aurelio Pincio*, 1554] 6 6 0

613 MODUS. LE LIVRE DU ROY MODUS et de la Royne Racio [de la Chasse] avec une preface par Elzéar Blaze, small folio (imperial 8vo.), black letter, PAPIER DE HOLLANDE, 50 *woodcuts in facsimile of the vignettes of the MSS., green morocco extra, gilt edges, by Petit, with Hamilton arms and cypher in gold on sides and back* *Paris*, 1839 8 10 0

614 [PHILIP (John Baptista)] Address to Earl Bathurst, relative to the Claims which the Coloured Population of Trinidad have to the same civil and political privileges with their White Fellow-Subjects, by a free Mulatto of the Island, 8vo. *blue morocco extra, gilt edges, by Petit* 1824 2 0 0

At the end: "Oration pronounced on the 29th June, 1829, after the funeral dirge of Doctor John Baptista Philip."

615 LOPEZ DE ZARATE (Francisco) Varias Poesias, 12mo. *red morocco extra, gilt edges, by Petit* *Madrid*, 1619 4 0 0

With five leaves more than in Salvá's copy; those five leaves being numbered 1—5 with signatures A2—A6, and containing a poem "al Principe nuestro Señor," on the wedding of Philip IV. It is a different piece from the *Epitalamio* at the end of the book, and was evidently printed later.

616 PISTOFILO (Bonaventvra) IL TORNEO . . sm. 4to. *frontispiece, portrait, and* 117 *fine plates of knights in armour fighting or exercising on foot, red morocco super extra, gilt edges, by R. Petit* *Bologna*, 1627 9 0 0

617 TRITONIUS (Petrus). MELOPOIÆ SIVE HARMONIÆ TETRACENTICÆ super xxii genera carminum Heroicorũ Elegiacorũ Lyricorum & ecclesiasticorũ hymnorũ per Petrum Tritonium et alios doctos sodalitatis Litterariæ nostræ musicos secundũ naturas & tempora syllabarũ et pedum compositæ et regulate ductu Chunradi Celtis fœliciter impresse, . . sm. folio, *with* 2 *whole-page woodcuts by Albert Dürer, and thirteen full pages of* MUSIC; *brown morocco extra, gilt edges by R. Petit, from the Seillière library* *Impressum Augusta vindelicorum ingenio & industria Erhardi Oglin* (*s. a.* 1507) 24 0 0

EXCESSIVELY RARE. From a verse addressed to the printer at the end of the

volume, we learn that Erhardus Oeglin was the first to print music in Germany by means of movable types, and that this was his first work.

The Music comprises settings of twenty-two of Horace's odes, arranged in parts for four voices. It was the earliest appearance to Germany, of music with the notes and the staff both printed. Conrad Celtis dedicated it in some verses to Jordanus, the leader of a vocal choir at Augsburg. It is said that Tritonius' proper name was Olivenbaum or Oelbaum.

The first book printed in movable music-types in Germany; also remarkable as the first setting of Horace's Odes to music (22 of them arranged for four voices).

618 [REISCH (Gregorius)] MARGARITA PHILOSOPHICA NOVA, sm. 4to. gothic letter, *numerous woodcuts and diagrams; red morocco extra, gilt edges, by R. Petit, from the Seillière library*
Ex Argentoraco . . octauo supra mille quingentos (1508) 6 6 0

A perfect encyclopædia of all the studies of the time, including a Hebrew and a Greek grammar, and treatises on theoretical and practical Music, with a number of examples of Notation, wood-engraved.

619 BUCH (Das) DER LIEBE, Inhaltendt Herrliche Schöne Historien Allerleÿ Alten vnd newen Exempel, folio, *upwards of* 370 *woodcuts, the title in facsimile, blue morocco super extra, gilt borders, gilt marbled edges, by R. Petit, with the Seillière arms Frankfort am Mayn, Feyerabendt,* 1587 15 0 0

A very scarce and valuable volume, containing thirteen popular German romances. Several of the woodcuts are by Jost Amman.

620 PORTRAITS DES PERSONNAGES DE LA COUR DE LOUIS XIV: a remarkable series of 169 fine full-length portraits of the more distinguished and fashionable members of the court of Louis XIV, beginning apparently with those which were ascribed to MADEMOISELLE (the Duchess of Orleans), and continued so as to include the latter accessions to the circle; concluding with a set of pictures of actors and actresses who performed before the King; *engraved by Trouvain, Mariette, Scotin, Berey, Bonnart, and others; brilliant impressions in beautiful state, mounted on plate paper,* and bound in 2 vols. large folio, *red morocco super extra, the sides richly tooled, with the Seillière arms; the binding lined inside with green morocco, beautifully ornamented by Petit,* in cases 1685-96 130 0 0

A collection of inestimable value to any one who studies the memoirs and the secret history of Louis XIV's court. It will serve as an assemblage of illustrations for many of the most favourite books on that period.

621 VARTHEMA. Lvdovici Patritii Romani Novvm Itinerarivm Aethiopiæ: Aegypti : vtrivsqve Arabiae : Persidis : Siriae : ac Indiae : intra et extra Gangem, sm. folio, FIRST LATIN EDITION, *a few leaves mended, maroon morocco extra, gilt edges, by Petit, with a Marquis's coronet and a monogram composed of C A V (? the Marquis de Villeneuve)*
Operi suprema manus imposita est auspiciis . . . Bernardini Caruaial hispani. Epi sabineñ . . . 8 0 0

The book has no name of place of printing or date, but the preface is dated "*Mediolani octauo calen. Iunias. M.D.xi.*" The mark, and name of "Io Iacomo e frat.' de Legnano" appear above the intitulation on the title-page. "Livre peu commun et fort recherché."—*Brunet.*

Capé.

622 BOIARDO (Matteo Maria) ORLANDO INNAMORATO . . hora rifatto lutto di nuouo da M. Francesco BERNI . . sm. 4to. *fine copy in olive brown morocco super extra, gilt edges, by Capé*
Venetia, li heredi di Lucantonio Giunta, 1545 6 6 0

This is the second, and best, edition of Berni's Orlando.

623 PASSIONAL. Der text des passions oder leydens christi ausz den vier euangelisten zusammen in ein sinn bracht mit schönen figuren, small folio, 25 *large woodcuts illustrating the life of Christ, by* URS GRAF, *fine large copy in brown morocco extra, gilt edges, by Capé*
Johannes Knoblouch zu Straszburg. M.ccccc.vij (1507) 15 0 0

624 CHELIDONIUS. Passio Iesu Christi saluatoris mundi, vario Carminū genere F. Benedicti Chelidonij Musophili doctissime descripta. Cum figuris artificiosissimis Ioannis Vuechtelin, sm. folio, *Roman letter, with* 28 *admirable full-page woodcuts from the designs of Hans Wechtlin; fine copy in olive morocco extra, gilt edges (by Capé), from the libraries of Desq and Didot, with their ex-libris* *s. n.* (*Argent. Grüninger*, 1507) 31 10 0
THIS EXCESSIVELY RARE FIRST EDITION contains at the end one engraving of two deathbeds which was not repeated in the later impressions.

625 ARIOSTO (Lodovico) ORLANDO FVRIOSO . . con alcvne stanze, et cinqve canti d'vn nvovo Libro del medesimo nuouamente aggiunti, sm. 4to. *about* 50 *woodcuts, red morocco extra, gilt edges* *Vinegia, Gabriel Giolito*, 1551 5 0 0
Bound by Capé.

626 COMMINES. CRONIQUES DU ROY CHARLES HUYTIESME de ce nō que Dieu absoille . . . Cōpile et mis par escript en forme de memoires par Messire Phelippes de Cōmines . . sm. folio, gothic letter, *with many woodcut illustrations and initials, an extremely fine copy, large and clean, with some leaves uncut, green morocco super extra, covered on back and sides with fleurs-de-lis, gilt edges, by Capé*, VERY RARE
Enguillebert de Marnef, libraye iure de luniuersite de Paris. 1528 40 0 0

627 JEANNE D'ARC. Heroinæ nobilissimæ Ioannæ Darc Lotharingæ vulgo Avrelianensis pvellæ historia . . . sm. 4to. *engraved title and portrait, both engraved by L. Gaultier, with another portrait engraved by Moncornet, added as a frontispiece; fine copy in red morocco extra, gilt edges, the back and sides covered with fleurs-de-lis, Jeanne's escutcheon forming a centre-piece* *Ponti-mussi*, 1612 9 9 0
A very fine binding, apparently by Capé.

628 LASO DE LA VEGA. Obras del excellente Poeta Garci Lasso de la vega, 16mo. *olive morocco extra, gilt edges, by Capé* *Salamanca*, 1589 3 3 0
Rare. Libri's copy sold for £3. 6*s*.

629 MOLIERE, OEUVRES, nouvelle edition, 6 vols. 4to. *portrait*, 33 *plates*, 198 *vignettes and tail-pieces, designed by Boucher, Blondel, Oppenord, engraved by Joullain and Cars; a beautiful large copy in crimson morocco extra, gilt edges, by Capé* *Paris*, 1734 30 0 0
This is the finest edition of Molière, in a splendid binding.

630 RICHARD DE BURY, PHILOBIBLION, traduit pour la première fois en *Français*, précédé d'une introduction, et suivi du texte *Latin* . . par Hippolyte Cocheris, 12mo. *printed on buff-coloured paper*, UNIQUE, *red morocco extra, gilt edges, by Capé* *Paris*, 1856 4 4 0

631 SIDRACH AND BOCTHUS. LA FONTAINE DE TOUTES SCIĒCES DU PHILOZOPHE SYDRACH, sm. folio, lettres gothiques, *with two very large woodcuts; fine copy in red morocco extra, gilt edges, by Capé*
Imprime a paris pour Anthoine verard libraire demourāt a paris sur le pōt nostre dame . . [*about* 1492] 12 12 0
An extraordinary repertory of mediæval knowledge upon all subjects.

H. Duru, Duru et Chambolle, Chambolle-Duru.

632 [AULNOY (la Comtesse d')] Relation du Voyage d'Espagne, 3 vols. in 1, 18mo. *green morocco extra, gilt edges, by H. Duru* *La Haye*, 1691 1 10 0

633 ORDŌNĀCES [et Aultres ordōnāces] du Roy nostre sire, sur lestat des Tresoriers, et manyment des Fināces: nouuellemēt publiees au cōseil de la Tour carrée, sm. 4to. *blue morocco extra, gilt edges, by H. Duru, from the Seillière library* *S. n.* (*Paris*, 1532) 3 3 0
With the autograph of Jean Borromee on the verso of the last leaf.

634 ARENA. Antonius de Arena Provençalis de bragardissima villa de Soleriis ad suos Compagnones, Qui sunt de persona friantes, bassas Dansas et Branlos practicantes . . 12mo. *red morocco extra, uncut, top edge gilt, by H. Duru, Charles Nodier's copy, with his "Ex Musæo"*
Londini, 1758 1 1 0

635 NUÑEZ CABEÇA DE VACA (ALUAR) La relacion y comentarios . . de lo acaescido en las dos jornadas que hizo a las Indias, 2 vols. in 1, sm. 4to. black letter, *very fine copy in blue morocco extra, doublé with red morocco richly gilt, gilt marbled edges* *Valladolid*, 1555 28 0 0

VERY RARE. Bolton Corney's copy sold for £39. 10s.
Bound by Duru in 1844; a beautiful example of his art.
This is one of the great books of original American exploration which no library of Americana can dispense with.

636 (JEHAN DE SAINTRÉ.) LHystoyre et plaisante cronicque du petit Iehan de saintre, de la ieune dame des belles cousines sans autre nom nommer, auecques deux autres petites hystoires de messire Floridan et la belle Ellinde, et lextraict des cronicques de Flandres (par Ant. de la Salle). . . Small folio, gothic letter, *with a large woodcut upon the title-page, and others in the text; blue morocco extra, gilt marbled leaves* *Paris par Michel le noir*, 1517 60 0 0

EXCESSIVELY RARE. The Solar copy sold for 3455 fr.
"Edition la plus recherchée et l'une des plus rares de ce joli roman."—*Brunet.*
Bound by Duru in 1845.

637 SAINT-GRAAL. Cest lhystoire du sainct Greaal . . 2 vols. in 1, small folio, gothic letter, *a very fine copy, blue morocco extra, gilt marbled edges . . Nouuellement imprime a Paris. Par Phelippe le noir . . . Et fut acheue le. xxiiii. iour Doctobre Mil cinq cens vingt et troys . .* (1523) 70 0 0

The only apparant differences between this and the first edition of 1516 are in the colophon and the woodcut initials.
The Didot copy fetched 7600 francs.
Bound by Duru in 1845.

638 PULCI (Luca) Ciriffo Calvaneo . . . con la Giostra del Magnifico Lorenzo de Medici . . . Epistole composte dal medesimo Pulci (in ottava Rima), small 4to. *fine copy in red morocco extra, gilt marbled edges* *Fiorenza, Giunti*, 1572 2 2 0

Bound by Duru in 1847.

639 BIDPAY'S FABLES. DIRECTORIUM HUMANE VITE ALIAS PARABOLE ANTIQUORŪ SAPIENTŪ, sm. folio, gothic letter, 82 *leaves, with* 119 *rude woodcuts, fine copy in red morocco gilt, gilt and marbled edges, from Lord Crawford's library Sine nota* (*Strassburg, Johann Pryss, about* 1484-85) 36 0 0

Bound by Duru, in 1847.
FIRST EDITION of a book of world wide renown. The Book of Sendebar, Kalila and Dimna, the Hitopadesa, the Panchatantra, and the Directorium, or Pilpay's Fables, are all of identical character and substance. The actual Indian (?) original is probably no longer in existence, but is represented by the two Sanscrit works above mentioned. A Pahlavi version existed in the sixth century after Christ, and a Syriac and an Arabic version were derived from it not long afterwards. From Syriac it was rabbinized into literary Hebrew; and in the thirteenth century John of Capua, a converted Jew, translated the Hebrew Sendebar into the Latin Directorium.
The headings of the pages are in Roman numerals, according to the criterion which Brunet gives for determining the first edition.

640 POLIPHILO. LE TABLEAV DES RICHES INVENTIONS couuertes du Voile des feintes Amoureuses qui sont representees dans LE SONGE DE POLIPHILE, exposees par Beroalde, sm. folio, *numerous beautiful woodcuts* (*in a perfect state*) *by* J. COUSIN; *fine copy in olive morocco extra, gilt marbled edges* *Paris*, 1600 10 10 0

Bound by Duru, in 1850.
The woodcuts are from the same blocks as were used in the first French edition of 1546, but the text is considerably altered by a far more skilful and ingenious writer (Beroalde de Verville) than either Francisco Colonna or Jacques Gohory. The preliminary critical dissertation is curious and deserves to be carefully read.

641 (JUDAS MACHABEE.) Les excēlletes magnifiques et triumphantes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du trespreux et valeureux prince Judas machabeus. . . . Small folio, FIRST EDITION, Gothic letter; *with very fine woodcuts*

on title and in text, and large elegant capitals; a beautiful copy, large and clean, in green morocco extra, gilt marbled edges
Paris . . pour Anthoine bon mere [*on title, Bonnemere*] 1514 25 0 0

Bound by Duru, in 1851.

FIRST EDITION; with fine woodcuts of remarkable design and execution. The translation was made by Charles de St. Gelais.

According to Brunet a leaf of Table should follow the title, but it was not in any of the three copies I have seen.

642 SEPULVEDA. ROMANCES nvevamente sacados de hystorias antiguas de la cronica de España por Lorenço de Sepulueda vezino de Seuilla. Van añadidos muchos nũca vistos compuestos por vn cauallero Cesario, cuyo nombre se guarda para mayores cosas, 12mo. *Roman letter, green morocco extra, gilt edges, by Duru in* 1851
En Anvers. En casa de Martin Nucio. Con priuilegio. (1550-51) 21 0 0

EXCESSIVELY RARE, probably not more than two or three copies having survived. In fact, its existence was unknown to Don Pedro Salvá; and he was in consequence ignorant of some interesting facts mentioned in Martin Nucio's address to the reader, which follows the author's preface and is found in no other edition.

643 ARTUS. HISTOIRE DES MERVEILLEVX FAICTS du preux & vaillant Chevalier Artus de Bretaigne . . sm. 4to. *Roman letter, woodcuts, green morocco extra, gilt edges* *Paris, Nicolas Bonfons,* 1584 10 10 0

Bound by Duru, in 1852.

644 NUÑEZ DE AVENDANO. AUISO DE CAÇADORES Y DE CAÇA. Ordenado por el magnifico & muy insigne doctor Pero Nuñez de Auẽdaño . . sm. 4to. Gothic letter, *very fine copy in blue morocco, gilt edges*
Alcala de Henares, Joan de Brocar, 1543 10 0 0

Bound by Duru, in 1854.

645 MARCO POLO. *Folio* 2: Hie hebt sich an das puch des edelñ Ritters vñ landtfarers Marcho polo. In dem er schreibt die grossen wunderlichen ding dieser welt. Sunderlichen von den grossen künigen vnd keysern die da herschen in den selbigen landen, und von irem volck vnd seiner gewonheit da selbs, sm. folio, gothic letter, *with the very rare full-length woodcut portrait, and initial letters in colours, fine copy in green morocco extra, gilt edges* *Fricz Creuszner zu Nurmberg Nach cristi gepurdt Tausent vierhundert vñ im siben vñ sibenczigtẽ iar* (1477) 70 0 0

Bound by Duru, in 1852.

Only three other copies are known,—British Museum, Imperial Library Vienna, and Lord Spencer's,—and of these Lord Spencer's alone has the portrait; so that the above copy is one of the two extant perfect copies.

Editio Princeps, in any language, of Marco Polo's Travels.

646 LIVIUS. Ex XIIII. T. Livii Decadibus. Prima, Tertia, Quarta, etc. (acc. Decadis Quintæ libri quinque), 5 vols. 12mo. *very fine copy, uniformly bound in smooth red morocco extra, gilt edges, rare; from Lord Crawford's library* *Venetiis in ædibus Aldi, etc.* 1518-19-20-21-33 16 16 0

"Il est très-difficile de trouver réunis les 5 vol. de cette édition."—*Brunet.*

The copy in the Woodhull library, at the sale of which most books went for comparatively low prices, fetched £16. 5*s*.

Bound by Duru, in 1852.

647 **Heures de Rome.** Ces presentes heures a lusage de Rome ont este imprimees et acheuees A paris . . Lã mil. cinq cẽs & trois. Par Iehã pychore: & Remy de laistre . . roy. 8vo. (sm. 4to.), **lettres gothiques, printed on vellum,** 96 *leaves with* 13 *very large engravings, and a great number of smaller ones enclosed in the beautiful arabesque borders by which every page is surrounded; fine copy in olive morocco extra, gilt edges* *Paris,* 1503 110 0 0

Bound by Duru in 1853.

One of the most beautiful, as well as one of the rarest of all the *Livres d'Heures.* There is no vellum copy recorded as being in any of the Paris libraries. Brunet's description was taken from the paper copy in the library of the Institut—the only copy then known.

648 PONTICI VIRUNII HISTORIA BRITANNICA, FIRST EDITION (20 *leaves, including* 2 *blank, which are deficient in British Museum copy*), *green morocco extra, gold tooling, gilt edges* *Ex Rhegio Ligustico Ponticus Virunius impensa et torcularibus suis*, 1508 5 0 0

Bound by Duru, in 1856. Excessively rare, and unknown to Lowndes. The only other copy at present traceable is that in the British Museum.

649 SCARAMELLI (Baldassar) Dvi Canti del Poema heroico di Scanderbec . . con altre Rime e Prose (Novelle), 12mo. *fine copy in citron morocco extra, gilt edges* *Carmagnola*, 1585 3 3 0

This copy, then in vellum, sold for £8. 6*s* in the Borromeo sale. Bound by Duru, in 1857.

650 IMPERIALIS (Ioannis) Mvsævm historicvm, 2 vols. in 1, sm. 4to. *engraved title, and numerous copper-plate portraits of men distinguished in literature; large and fine copy in olive morocco extra, gilt marbled edges* *Venetiis apud Juntas*, 1640 3 10 0

Bound by Duru and Chambolle, in 1863.

651 VIRUES. El Monserrate del Capitan Cristoual de Virues, tercera edicion añadida, 12mo. *fine copy in red morocco extra, gilt edges* *Madrid*, 1609 3 3 0

A romantic poem in octaves (octava rima) on the wine-bearing region of Monserrate. Bound by Duru and Chambolle, in 1863.

652 [GRACIAN (Baltasar)] El Discreto de Lorenzo Gracian. Que publica Don Vincencio Iuan de Lastanosa, 18mo., *red morocco extra, gilt edges* *Huesca*, 1646 1 10 0

Bound by Duru and Chambolle in 1863. Although the date as above appears on the title, the book seems to be a second edition made at Barcelona, in 1647.

653 SAVONAROLA. La expositione del pater Composta per frate Girolamo da ferrara, sm. 4to. *Roman letter, a beautiful woodcut on the title-page representing Christ kneeling in prayer on the Mount of Olives, while three of his disciples are sleeping, in graceful attitudes; brown morocco extra, gilt edges, by Duru and Chambolle* (*in* 1863) *S. n.* (*Florence, about* 1495) 7 10 0

654 [ARETINO (Lionardo) GUISCARDO AND SIGISMUNDA.] Hystoria sigismunde! der tochter dess fürsten tancredi von salernia, vnd dess iunglings gwisgardi. Tancredus was ain fürst . . sm. folio, gothic letter, 12 *fine woodcuts; green morocco extra, gilt edges, by Chambolle-Duru* *S. n.* (*Ulm, Ludwig Hohenwang, about* 1472) 40 0 0

UNIQUE German prose romance, no other copy than this having yet been discovered. At the end there is bound up with this a leaf evidently issued as a broadsheet by Anton Sorg, and formerly pasted as an end leaf on the cover of the Guiscardo. It is in rhyme, in double columns, and begins thus, Der Spruch sagt von dem pild der hailigen driualtigkait Zu Augspurg gedruckt . . . and ends with the words "Also spricht bruder iörg preining," which indicate the author.

655 AMADIS DE GAULA. Los quatro libros del Virtuoso cauallero Amadis de Gaula: Compilados. sm. folio, **gothic letter, First edition, unique,** *large woodcut on title; in fine state of preservation, with rough edges, red morocco super extra, by Chambolle-Duru;* DOUBLÉ *with olive morocco, richly gilt-tooled to an elegant Grolier design, gilt edges, by Marius-Michel, with the Seillière arms on sides; in a neat case*

Caragoça: por George Coci Aleman, 1508 200 0 0

The only extant copy, discovered at Ferrara about fifteen years ago, of the first edition of the Amadis. I have had in my possession the first edition of the Morte Arthur, the first edition of the Lancelot. the first edition of the Recuyell of Troy, the first edition of Tirant lo Blanch—but of all the famous Romances of Chivalry, the first edition of Amadis is unrivalled in rarity.

656 (ARTUS DE BRETAIGNE.) Le preux et vaillāt chevallier Artus de bretaigne Nouuellemēt Imprime a paris (.) Small 4to. gothic letter; *a large woodcut on the title-page, and others in the text; a very fine copy, in olive morocco, with a pictorial mosaic outside, and a lining of citron morocco with black compartments, gilt marbled edges, by Chambolle-Duru and Marius Michel* *Imprime a paris par Michel le noir* . . 1502 80 0 0

A brilliant and wonderful specimen of binding, by Chambolle-Duru and Marius-Michel; the olive morocco exterior containing on each side a facsimile of the woodcut on the title (a Knight in armour on horseback, with a dog), beautifully executed in variegated leathers and gold tooling; and the inner lining of citron morocco being covered with gold tooling, and divided into compartments by black leather in a Grolier pattern. This copy sold for 3500 francs in the Tufton sale.

Collation: A-II, all in sixes, except BB and DD which are in fours.

657 AMMAN (Jost) Bibliorvm vtrivsqve Testamenti Icones . . . doctis & venustis Carminibus exornatæ . . . 12mo. 200 *pretty woodcuts by Jost Amman, some of them signed with his initials* I A; *brown morocco extra, gilt edges* *Francofvrti ad Moenvm*, 1571 6 6 0

Bound by Chambolle-Duru.—The book was published by Sigismund Feyrabend; the Latin verses were edited or supplied by Conrad Weiss.

658 BENEDETTI (Rocco) le Feste et Trionfi fatti dalla serenissima Signoria di Venetia nella felice venuta di Henrico III, Christianissimo Re di Francia & di Polonia, sm. 4to. *red morocco extra, gilt edges, by Chambolle-Duru* *Bologna, Alessandro Benacci*, 1584 4 0 0

659 BILLAUT (Adam). LES CHEVILLES de Me Adam menvisier de Nevers, sm. 4to. 18 *preliminary leaves including title and portrait, pp.* 1-100; Noms des Autheurs, 4 *leaves; pp.* 1-315; Stances sur le depart de la Reyne de Pologne, 12 *pp.; crimson morocco extra, gilt edges* *Paris*, 1644-45 6 6 0

Bound by Chambolle-Duru in the Boyer style.

660 BIDPAY. Hie endet sich DAS BUCH DER WEISZHEIT oder den alten weisen. von anbeginne der welt von geschlecht zu geschlechte, sm. folio, *printed in Gothic letter, 35 lines per page, with about 120 full-page woodcuts; fine copy in dark brown morocco super extra, vellum fly-leaves, gilt edges, by Chambolle-Duru* *Das hat gedruckt Cunrad Dinckmut zu Vlm . . . M.cccc.lxxxv. . .* (1485) 63 0 0

This is the famous and world-wide story of Kalila and Dimna; known in mediæval Latin as the Directorium Humanæ Vitæ.

661 CANCIONERO GENERAL: en el qual se han añadido agora de nueuo eñsta vltima impression muchas cosas buenas: sm. folio, black letter, *the title in red and black within a woodcut border, the corners of leaf 10 and of the last eleven leaves very skilfully mended, a beautiful copy, superbly bound in brown morocco, the sides beautifully blind tooled,* DOUBLÉ *with red morocco, covered with gilt tooling, gilt and marbled edges, by Chambolle-Duru and Marius Michel,* EXCESSIVELY RARE *Seuilla en las casas de Juan cromberger* . . 1540 90 0 0

This is the best of the Spanish Gothic editions of Hernando del Castillo's great Cancinero.

662 CANCIONERO GENERAL [de FERNANDO DEL CASTILLO]: qve contiene mvchas obras de Diuersos Autores antiguos, con algunas cosas nueuas de modernos, de nueuo corregido y impresso, sm. 8vo. *perfect copy, in red morocco super extra, gilt edges, by Chambolle-Duru, with the Arms of Baron Seillière* *Anvers, Philippo Nucio*, 1573 25 0 0

There are several pieces in this edition which are not comprised in the Antwerp edition of 1557.

662*CHAIMIS. Incipit interrogatorium siue cōfessionale per venerabilē fratrē Bartholomeū de chaimis de mediolano . . sm. 4to. 151 *leaves, 30 lines per page, fine copy in brown morocco extra, by Chambolle-Duru* . . *Anno dni. M.cccclxxviij . . in nobili urbe Magūtia . . p Petrū schoiffer de gernsʒheym* . . (1478) 8 8 0

The colophon and the two shields are printed in red.

663 COSMOGRAPHIE INTRODUCTIO . . insuper QUATTUOR AMERICI VESPUCIJ NAUIGATIONES . . sm. 4to. gothic letter, *quite perfect with the woodcut diagrams, and the folding leaf containing the representation of a globe; beautiful copy in dark brown morocco extra, lined with olive morocco richly gilt, gilt edges, by Chambolle-Duru*
Apud Argentoracos . . Joannes Grüniqer . . 1509 40 0 0

664 COLOMBO (Fernando) Historie . . della Vita, & de' fatti dell' Ammiraglio Don CHRISTOFORO COLOMBO suo Padre . . . 12mo. *red morocco extra, gilt edges, by Chambolle-Duru* *Milano*, 1614 3 16 0

665 LE CUISINIER GASCON, 12mo. *beautiful copy in crimson morocco extra, gilt edges, by Chambolle-Duru* *Amsterdam*, 1740 3 3 0

A cookery-book of considerable merit, dedicated in a well-written preface to the Prince de Dombes. In the *Avis au lecteur*, the author says of himself and his rivals, "L'auteur des *Dons de Comus* est sçavant ; le *Patissier anglois* a de l'esprit ; je ne me pique que de goût."

666 LES DONS DE COMUS, ou l'Art de la Cuisine, reduit en pratique, nouvelle edition revue, corrigée, & augmentée, 3 vols. 12mo. *frontispiece, fine copy in crimson morocco extra, gilt edges, by Chambolle-Duru*
Paris, 1750 5 0 0

With a learned historical preface of great length, said to be by the P. Brumoy.

667 DIAZ TANCO (Vasco). [Libro intitulado Palinodia de la nephanda y fiera nacion de los Turcos, y de su engañoso y cruel modo de guerrear, etc.] sm. folio, *with large woodcut of Godfrey of Bouillon, and two leaves having fine woodcut borders; no title, red morocco extra, blind tooled, by Chambolle-Duru, with the Arms of Baron Seillière*, EXCESSIVELY RARE
. . fue ympresso enla ciudad de Orense que es en Galizia . . año de . . m.q.xxxxvij (1547) 15 0 0

The first book printed in Orense,—produced by the author at his own private press—"en la ympression del proprio actor q lo hizo & recopilo & onde al presente haze su residencia."

The blind-tooling on the morocco covers is very beautiful, being a combination or imitation from the Italianesque woodcut borders in the text.

668 DUPIN (Jean). CY COMMENCE LE PROLOGUE DU LIURE DE BŌNE VIE QUI EST APPELE MĀDEVIE . . . sm. folio, gothic letter, 2 *woodcuts, brown morocco extra*, DOUBLÉ *with red morocco, blind tooled, gilt edges, by Chambolle-Duru, from the Seillière library*
. . Chambéry en sauoye . . Anthoyne Neyret . . 1485 72 0 0

The work is in the form of a story or vision containing an attack upon all sorts of men and the general wickedness of the world, written in 1324, and is well enough described at the beginning of its own text, thus—"Cy commancent les melancolies iehan du pin sur les condiciōs de ce mōde." In treating of women and monks he falls into singular indecencies. The eighth book is in verse, and is a sort of summing up of the observations of the prose text. The last leaf, with a woodcut, is missing.

669 ESPLANDIAN. LAS SERGAS DEL VIRTUOSO CAUALLERO ESPLĀDIAN HIJO DE AMADIS DE GAULA, sm. folio, gothic letter, *large woodcut on title; beautiful copy in crimson morocco extra, gilt edges, with a* DOUBLURE (*lining*) *of olive morocco which is exquisitely gilt with a Grolieresque pattern of the purest taste* *Jacobo de junta & Antonio de Salamanca*, 1525 70 0 0

Bound by Chambolle-Duru so far as the compaction of the volume and the external ornament are concerned. The doublure with its splendid Grolieresque decoration is the work of Marius-Michel. Their united labour has produced a masterpiece.

EXCESSIVELY RARE, only three copies apparently being known, of which this is by far the finest.—At the end of the text, "Garcia Gutierrez de Montalvo" is said to be the *translator* of this work, as well as the corrector and emendator of the four books of Amadis. (In the Amadis he is called Garci-Ordoñez de Montalvo.)—The place of impression is not given in the colophon; it is usually supposed to be Rome, where Antonio de Salamanca and Giacomo Giunta had establishments.

670 [DU BELLAY (Jean)] ORAISON escripte suyuant lintention du Roy treschrestien, aux Serenissimes, Reuerendissimes, Tresillustres, Tres-excellens, Magnifiques, Treshauls Seigneurs, & a tous les estas du sainct Empire assemblez en la ville de Spire, sm. 4to. *red morocco extra, gilt edges, by Chambolle-Duru, from the Seillière library*
Paris, Robert Estienne, M.DXLIIII (1544) 6 6 0

This discourse was written because the three French commissioners (of whom Jean du Bellay was chief) were not allowed to appear at the Diet of Speyer and deliver it *vivâ voce*. It is a document of very high interest with regard to the history of Charles V and Francis I.

Entrées du Roi Henri III:

671 La Magnificence de la svperbe et trivmphante entree de la noble & antique Cité de Lyon faicte au Treschrestien Roy de France Henry deuxiesme de ce Nom, Et à la Royne Catherine son Espouse le xxiii. de Septembre m.d.xlviii. small 4to. 15 *full-page woodcuts of scenes of pageantry; beautiful copy, the edges entirely* uncut, *morocco extra, by Chambolle-Duru Lyon, Guillaume Rouille*, 1549 150 0 0

672 C'est l'Ordre qvi a este tenv a la novvelle et ioyevse entree, qve tres hault, tres excellent, & trespuissant Prince, le Roy treschrestien Henry deuxiesme de ce nom, a faicte en sa bonne ville & cité de Paris, capitale de son Royaume, le seziesme iour de Iuing m.d.xlix.—C'est l'Ordre et Forme qvi a este tenue au Sacre & Couronnement de tres-haulte & tresillustre Dame Madame Catharine de Medicis, Royne de France, faict en l'Eglise Monseigneur sainct Denys en France, le x. iour de Iuin. m.d.xlix. 11 *full-page and folding woodcuts by Geoffroy Tory.* In 1 vol. small 4to. *fine copy, red morocco extra, gilt edges, by Chambolle-Duru Paris, par Iean Dallier Libraire* (1549) 150 0 0

A-C ii in fours. a-g in fours (between g iii and g iv is a folding woodcut of a triumphal arch). On page 29 "Sensuit l'ordre de l'entrée de la Royne," with sigs. A four leaves, B six leaves, B vi being folio 38, though not so marked. Then comes a folding woodcut of a grand triumphal arch with three portals.

673 Cest la Dedvction du sumptueux ordre plaisantz spectacles et magnifiqves theatres, dresses, et exhibes par les citoiens de Rouen ville Metropolitaine du pays de Normandie, A la sacree Maiesté du Treschristian Roy de France, Henry secōd leur souuerain Seigneur, Et à Tresillustre dame, ma Dame Katharine de Medicis, La Royne son espouze, lors de leur triumphant ioyeulx & nouuel aduenement en icelle ville . . . premier & secōd iours d'Octobre, Mil cinq cens cinquante . . . small 4to. *a very fine and perfect copy*, 29 *very large and beautiful engravings, red morocco extra, gilt edges, by Chambolle-Duru Rouen, Iean le Prest*, 1551 250 0 0

Title, "Aux Lecteurs," and "Ad lectorem Epigramma," together three leaves. A-G in fours, H six leaves, I and K in fours, L two leaves, M six leaves, O-R in fours. The verso of R iii and the recto of R iv are occupied by a song set to music, which was sung by the ladies seated "au Char de Religion." The fourth folding woodcut is entitled "Figure des Brésilians," and on the two pages which follow is given a curious account of this pageant, which we are told was enacted by three hundred men, fifty of whom were natives of Brazil newly brought over to France, and the remaining actors had all been resident in Brazil and were able to carry on the spoken part of the pageant in the Brazilian tongue; parroquets and other American birds flew about in the trees, and animals indigenous to America, which had lately been imported by citizens of Rouen, were introduced to heighten the illusion.

These three pieces are of the most extraordinary scarcity; and ought to be kept together if possible. The three books are offered together for £450.

674 FLORANDO DE YNGLATERRA. COMIENÇA LA CORONICA DEL VALIENTE Y ESFORÇADO PRĪCIPE DŌ FLORĀDO D'INGLATIERRA hijo dl noble y esforçado prīcipe Paladiano en q se cuentā las grādes y marauillosas auēturas q dio fin por amores dla hermosa prīcesa Roselinda hija del emp,ador de Roma, sm. folio, gothic letter, *numerous woodcuts, a large and fine copy in red morocco extra, gilt edges, with a lining* (DOUBLURE) *of blue morocco, which is gilt with a superb Grolieresque pattern* *Lisbona, Germā Gallarde,* 1545 100 0 0

This volume is a splendid pendant to the Esplandian above; quite different in the decorative designs used by the binders, but like that work it is a triumph of the combined skill and taste of Chambolle-Duru and Marius-Michel.

This is one of the rarest of all the romances of chivalry. I am unable to specify any other copy than the present.

675 FOCARD (Iacqves) Paraphrase de l'Astrolabe, contenant Les Principes de Geometrie. La Sphere. L'Astrolabe, ou, declaration des choses celestes. Le Miroir du Monde, ou, exposition des parties de la Terre, sm. 8vo. *beautifully printed in italics, with numerous woodcuts and elaborate diagrams, some of them having volvelles and pointers; fine copy in blue morocco extra, gilt edges, by Chambolle-Duru*
Lyon, par Ian de Tovrnes, 1546 5 10 0

Very rare original edition of a book afterwards reprinted with various changes.

676 GONGORA (Don Lvis de) Obras, sm. 4to. *fine copy in crimson morocco extra, gilt edges, the back covered with an elaborate tooling of fine gold dotted work, by Chambolle-Duru* *Bruselas, Francisco Foppens,* 1659 4 4 0

Undoubtedly the handsomest edition of Gongora. It was edited by Geronymo de Villegas.

677 HEURES A LUSAIGE DE ROMME . . 8vo. Gothic letter, **printed on vellum**, *with* 18 *large and* 31 *small woodcuts, which are, as well as all the initials throughout the volume,* **illuminated in gold and colours**; *a very fine and large copy in olive brown morocco super-extra, gilt edges, by Chambolle-Duru*
Paris, Gillet Hardouyn pour Germain Hardouyn (vers 1510) 50 0 0

The date is conjectured from the Almanack, which covers the years 1510-25.—The woodcuts are so elaborately illuminated (probably by Germain Hardouin himself, who was a professional illuminator) that they may be regarded as genuine Miniatures.

678 LEYES Y ORDENANÇAS NUEUAMENTE HECHAS POR SU MAGESTAD, PA LA GOUERNACION DE LAS INDIAS y buen tratamiento y conseruacion de los Indios . . . sm. folio, Gothic letter, *woodcut initials, large woodcut of the royal arms on the title; red morocco extra, gilt edges, by Chambolle-Duru*
Alcala de Henares . . Ivan de Brocar, 1543 40 0 0

EXCESSIVELY RARE. First edition of the first legislative enactments applied to the New World.

679 LEPOLEMO. *Title-page:* Libro primero del Cauallero de la Cruz. (*Beneath a large woodcut of the knight on horseback.*) El libro del inuencible cauallero Lepolemo, hijo del Emperador de Alamaña, y de los hechos que hizo, llamando se el Cauallero de la Cruz . . . sm. folio, gothic letter, 100 *leaves* (*numbered* XCIX), *double columns, the title printed in red and black; red morocco extra, gilt edges, by Chambolle-Duru; lined inside* (DOUBLÉ) *with blue morocco, magnificently*

tooled after an Eve-Le Gascon pattern, by Marius-Michel; preserved in a case . . Toledo en casa de Luys Perez . . Mil & quinientos y sessenta y tres. Años (1563) 120 0 0

SUPPOSED TO BE UNIQUE. This is the copy which was formerly in the Sapienza library at Rome; afterwards in the possession of Salamanca the banker, and lately from the collection of Baron Seillière.

This is a great triumph of decorative gilding by Marius Michel.

680 LEON (Antonio de) Epitome de la Biblioteca Orientale i Occidentale, nautica i geografica, sm. 4to. *engraved title, beautiful copy in red morocco super-extra, gilt edges, by Chambolle-Duru Madrid, Iuan Gonzalez,* 1629 6 6 0

681 LIBRO DE MARCHI DE CAVALLI, con li nomi di tutti li Principi & priuati Signori, che hanno razza di Caualli . . 18mo. *title,* 8 *leaves of letter-press, and* 88 *leaves of engraved marks; fine copy in red morocco super-extra, gilt edges, by Chambolle-Duru Venetia, Bernardo Giunti,* 1588 3 16 0

A curious book, which must have been very valuable in its time. On each plate of marks, there are also engraved some words of description pointing out on what part of the animal the brand was fixed, and stating the qualities of the breed.—Nearly all the copies must have been used up by the buyers and sellers of horses before 1600.

682 LODOVICI (Francesco d'i) Triomphi di Carlo, sm. 4to. FIRST EDITION, *with large woodcut on the title representing the author offering his book to the Doge of Venice, fine copy, crimson morocco super-extra, gilt edges, by Chambolle-Duru, with the Seillière arms*

Stampato in Vinegia per Mapheo Pasini & Francesco Bindoni, 1535 3 16 0

683 MAGNUS (Olaus). HISTORIA DE GENTIBVS SEPTENTRIONALIBVS . . . avtore Olao Magno Gotho Archiepiscopo Vpsalensi, sm. folio, *hundreds of curious woodcuts; splendid copy in red morocco extra, gilt edges, by Chambolle-Duru Romae,* 1555 12 12 0

The best edition of a book which Sir Walter Scott has made famous, and which he used to excellent purpose in the antiquarian portions of *The Pirate.*

684 MOUSIN (I.) Discovrs de la l'Yvresse, et Yvrongnerie . . . ensemble la maniere de carousser . . sm. 8vo. *fine copy in red morocco extra, gilt edges, by Chambolle-Duru Tovl,* 1612 2 16 0

685 NOUUM BEATE MARIE VIRGIS PSALTERIUM de dulcissimis noue legis mirabilib' dīni amoris refertis nouit' ad tci ɔteritōz ɔfectū [a Hermanno Nitzschewitz], sm. 4to. *Gothic type, with a large number of elaborate and curious woodcut illustrations, and full woodcut borders; very fine copy in brown morocco super extra, gilt edges, by Chambolle-Duru Anno Nonagesimo secūdo . . . ad impmēdum ɔmissum Nūc et in Tzenna . . . impressum* (1492) 96 0 0

EXCESSIVELY RARE, and very important for the history of German wood-engraving, and the use of symbolism in Christian art.

686 ORTUÑEZ DE CALAHORRA. Espeio de Principes y Cavalleros, en el qval en tres libros se cuentan los immortales hechos del Cavallero del Febo, y de su hermano Rosicler, hijos del grande Emperador Trebacio . . . —Segunda parte del Espejo de Principes y Caualleros, dividida en dos libros: donde se trata de los altos hechos del Emperado Trebacio, y de sus caros hijos, el gran Alphebo, e inclito Rosicler, y del muy excelēte Claridiano, hijo del cauallero del Febo, y de la Emperatriz Claridiana, Compuesto por Pedro la Sierra Infançon;—2 vols. in 1, sm. folio, *a large woodcut on each title, red morocco super extra, by Chambolle-Duru, with the Arms of Baron Seillière*

Alcala de Henares en casa de Iuan Iñiguez de Lequerica, Año de 1580 28 0 0

Part I, title and prologue, 4 leaves unnumbered, and 320 numbered leaves; part II, 141 numbered leaves, including title.

A magnificent copy of this rare volume, from the Sapienza library at Rome. There was no copy in the Salvá collection, and Brunet gives a very meagre account of this edition.

687 PALMERIN DE OLIUA. Libro del famosa e muy esforçado cauallero Palmerin de Oliua e de sus grādes fechos . Nueuamente corregido e historiado . folio, gothic letter, *the large woodcut on title, representing the hero slaying his enemies, coloured by a contemporary hand, numerous other woodcuts in the text having the title slightly mended, but on the whole a fine copy in red morocco extra, gilt edges, with a* DOUBLURE *of blue*

morocco, which is magnificently tooled and gilt with a Grolieresque pattern *Seuilla por Juan varela de Salamanca*, 1525 72 0 0

The ornamentation is similar in style to that of the Florando, but the patterns are wholly different. The outside is by Chambolle-Duru, the doublure is a splendid testimony of the skill of Marius-Michel. Baron Seillière's arms are on the sides.

The Miro copy fetched 1800 francs (£72) plus the auctioneer's fee. I sold a copy in 1884 for £95. There was no copy in Salvá's library, his earliest edition being that of 1534.

688 PALMERIN DE OLIVA. PALMERIN de Oliua & sus grandes fechos, sm. folio, gothic letter, *woodcut title-page; choicely bound in red morocco super extra, gilt edges, by Chambolle-Duru;* DOUBLÉ, *the interior linings exquisitely gilt tooled with a pattern blending a Grolieresque design with the wreathy-foliage decoration of the Eve school, by Marius-Michel; the Seillière arms in gilt on the outside, in a case*

Emprimido en Venetia, por Gregorio de Gegoriis . M.D.XXVI (1526) 50 0 0

Magnificent copy of this rare edition, from the Sapienza library at Rome, in perfect preservation. There was no copy in the Salvá collection; only one is mentioned by Gallardo, and only an imperfect one by Brunet.

689 REALI DI FRANCIA. Libro chiamato Reali di Frãza: Nel quale si cõtiene la generatione de tutti li Re : Duchi : Principi : & baroni di Frãza : & de li Paladini : cõ le battaglie da loro fatte . . sm. 4to. *title within an elegant woodcut border, and numerous small woodcuts throughout the text; red morocco extra, gilt edges, by Chambolle-Duru, from the Seillière library,* VERY RARE

Venetia per Marchio Sessa . . M.D.XXXVII. (1537) 5 0 0

One of the most important volumes in the literature of the Charlemagne romances.

690 RONDELET (Guilaume) L'HISTOIRE ENTIERE DES POISSONS . . . maintenant traduite en François . . . Auec leurs pourtraits au naif, 2 parts in 1 vol. sm. folio, *about* 500 *fine woodcuts; splendid copy in crimson morocco extra, gilt edges, by Chambolle-Duru* *Lion*, 1558 6 6 0

691 SAINT-GRAAL. CEST LHYSTOIRE DU SAINCT GREAAL. Qui est le premier livre de la Table ronde. Lequel traicte de plusieurs matieres recreatiues Ensemble la queste dudict sainct Greaal . . 2 vols. in 1, small folio (252 millimètres), gothic letter, *the title in red and black within a woodcut border, numerous woodcuts; a beautifully preserved copy of an extremely rare book; red morocco super extra, with a* DOUBLURE *of blue morocco, richly gilt with a broad dentelle border, with the Seillière arms on sides*

Paris. par Phelippe le noir . . Mil cinq cens vingt et troys (1523) 60 0 0

The ornamentation is in Boyer's style, both inside and outside. The binding is executed with wonderful delicacy and finish, and is one of the best achievements of Chambolle-Duru.

692 SEYSSEL (Claude de) La grand Monarchie de France . . . Auec la loy Salicque qui est la premiere & principale loy des François, sm. 8vo. *purple morocco extra, gilt and marbled edges, by Chambolle-Duru*

Paris, Galiot du Pré, 1558 1 16 0

693 DIE SIBẽ CÜRS zu Teütsch auff ainen yetlichẽ tag d'wochen ain, mit vil andern schönẽ gebetten, 12mo. *printed in red and black, with* 8 *woodcuts; brown morocco extra, gilt edges, by Chambolle-Duru*

Costenz durch Johãnem Schaffeler, 1517 7 7 0

A Prayer Book in seven *courses*, with its kalendar and foot-rhymes just like the contemporary *Livres-d'Heures*. The last two pages are occupied by the printer's mark (a cup between the letters H and S, printed in white on red ground), with the evangelical symbols at the page-corners.

694 SOLFERNUS. ZIWOT ADAMUW, a neb ginak od Starodawna Solfernus, Knijha welmi kratochwijlna a vtiessena . ec: sm. folio, gothic letter, *title within woodcut border, and numerous fine woodcuts throughout the text, some of them signed* 1552 M C; *fine copy in brown morocco extra, blind-tooled, lined* (DOUBLÉ) *with red morocco, by Chambolle-Duru*

(*Praze*) *MDLIII* (1553) 25 0 0

The motif of the decoration outside is a cruciform ornament within a lozenge; inside it is an arabesque border of roses and rose-leaves.

An excessively rare book, remarkable as a volume of woodcuts by an unknown

master, and also as an old Bohemian text. It was published by Syxt Ottersdorf and Jan Kosorsky, who sign the preface, from an old MS. which had long been admired among the Czechs; the book having been in fact a popular mediæval romance. It professes to have been written originally in Arabic by a Doctor Frigonius of Jerusalem, and translated into Latin at the request of (Gui) de Valence, Bishop of Tripoli, in the thirteenth century; and thence rendered into Czech.

695 SPAGNA. Incomincia il libro vulgar dicto la spagna in quaranta cantare diuiso doue se tratta le battaglie che fece. Carlo magno in la prouincia de spagna, sm. 4to. Gothic letter, *numerous small woodcuts; having the last page mended, but on the whole a fine copy in light brown morocco extra, gilt edges, by Chambolle-Duru, with the Seillière arms on sides*
Venetia per Guielmo da Fontane . . M.ccccc.xiiii (1514) 7 7 0

696 STAGI (Andrea) Opera de Andrea Stagi Anconitano Intitolata AMAZONIDA La Qual Tracta Le grã Bataglie e Triumphi che Fece Queste Dõne Amazone, 8vo. 2 *woodcuts; fine copy in red morocco super extra, lined* (DOUBLÉ) *with red morocco having a beautiful dentelle border, gilt edges, by Chambolle-Duru, with the Seillière arms on the sides*
. . *Venetia* . . 1503 12 0 0

Of this first edition of a very rare romantic poem in *ottava rima*, only some three or four copies are now extant.

697 VEGA (Lope de) Rimas hvmanas y divinas del licenciado Tome de Bvrgvillos no sacadas de biblioteca ningvna . . sino de papeles de amigos . . por Frey Lope Felix de Vega Carpio, sm. 4to. **First Edition**, *portrait, red morocco extra, gilt edges, by Chambolle-Duru*
Madrid 1634 2 10 0

698 WOLFRAM VON ESCHENBACH, Romances of the Holy Grail. Vol. I.: PARTZIFAL. *Folio* 1:

(I)st zweiffel hertzen nachgebur
Das musz der selen werden fur
Geschmehet vnd gezieret
Ist wo sy parieret
In eines verzagten mannes mut . . .

Folio 159*b*. (Und) diser auenteure endes zil
Nicht me do von sprechen wil
Ich wolffram von eschenbach . . .
M. CCCC. LXXVII.

Vol. II. . TYTUREL. *Fol.* 1: (I)N anegengen vñ an letze. Bist du got eewig lebende. Dein kraft an vnder setze Hymel vnd erde haltet enbor auff schwebende . . . *Fol.* 306: Ich wolfram bin vnschuldig. Ob schreiber recht vnrichtig machet. M.CCCC.LXVII. *Fol.* 307: Disz seind die capitel disz buchs . . . *Folios* 308, 309 *blank;* 2 vols. sm. folio, **semigothic letter**, *printed in double columns*, 40 *lines per column, very fine copies in green morocco super extra, gilt edges, the sides and backs richly tooled after a Grolier pattern* 1477 200 0 0

The binding of the Partzifal is by Chambolle-Duru; that of the Titurel by Thibaron. They were done at different times, but match each other with extraordinary perfection. The pattern on both is a superb reproduction of one of the finest sixteenth century designs of interlaced compartments.

699 YCIAR (Juan de) ARTE Subtilissima, por la qual se enseña a escreuir perfectamente, Hecho y experimentado y agora de nueuo añadido, por Juan de Yciar vizcayno, sm. 4to. 86 *leaves, signatures* A-L *in eights, except* A *which is six leaves; consisting chiefly of woodcut ornamental calligraphy but also of text with woodcut borders;* **perfect**; *very fine copy in blue morocco super extra, the sides tooled in gold on a Grolier*

pattern, lined (DOUBLÉ) *with red morocco, by Chambolle-Duru, Marius Michel doreur, the Seillière arms on the sides*
. . *Caragoça, en casa de Pedro Bernuz* . . *mil y quinientos y cinquenta* (1550) 42 0 0

An exquisite volume, inside and outside. Besides being one of the most beautiful books ever produced in the department of ornamental art applied to calligraphy, it is also perhaps the very rarest when perfect. The calligrapher, Juan de Yciar, of Biscay, was ably seconded and assisted by the engraver, Jean de Vingles, a Frenchman; and their united labour achieved a masterpiece of fine decoration.

Hardy, Hardy-Mennil, C. Hardy.

700 BOISSARDI (Iani Iacobi) Emblematum liber . . sm. 4to. *engraved title, portrait of Boissard, frontispiece to the emblems, and* 51 *plates designed by Boissard and engraved by Theodore de Bry; red morocco extra, gilt edges, by Hardy-Mennil* *Francofurti ad Moenum*, 1593 8 8 0

701 FUENTES (Alonso de) Summa de philosophia natural, en la qual assi mismo se tracta de Astrvlvgia y Astronomia, & otras sciencias. En estilo nũca visto, nueuamẽte sacada . . sm. 4to. *printed in alternate Gothic and Roman letter, the title within a woodcut border; fine copy in brown morocco extra, gilt edges, by Hardy-Mennil, with the Seillière arms on the sides*, VERY RARE
. . *Seuilla* . . *En casa de Juã de Leõ* . . 1547 10 0 0

702 HEURES A LUSAIGE DE RÕME [avec Calendrier et Almanach, 1488-1508], 8vo. **printed on vellum**, *within elegant woodcut borders of sacred and grotesque subjects (including* DANCE OF DEATH, *Dance of Peasants, Rural Sports, Nondescripts, &c.), ornamented with numerous large and small wood engravings* (UNCOLOURED), *having the capital letters illuminated in gold and colours; beautifully bound in citron morocco super extra, richly ornamented with gold tooling and a mosaic design of variegated leathers, in the Grolier style,* LINED *with red morocco, gilt gaufré edges, by Hardy-Mennil binder, Marius-Michel gilder; enclosed in morocco case*
Paris, pour Symon Vostre, 1498 125 0 0

A magnificent example of decorative art, with a pattern based on the style which is seen in many elaborate designs of ornamental wood-carving engraved in the second half of the sixteenth century.

703 MARGUERITE DE NAVARRE. Les Margverites de la Margverite des Princesses, Tresillustre Royne de Nauarre, 18mo. *very fine copy in green morocco super extra, rich gold tooling, gilt edges, by Hardy-Mennil*
Paris, Iehan Ruelle, 1558 15 15 0

Very rare. Priced by Morgand et Fatout 450 francs.

704 MEXIA. LIBRO JNTITULADO NOBILIARIO perfetamente copylado & ordenado por el onrrado cauallero Ferant d Mexia veynte quatro de Jahen, etc. sm. folio, gothic letter, *woodcuts of shields, coats, and pennons;* VERY LARGE COPY, *crimson morocco extra, gilt edges, by Hardy-Mennil*
Seuilla, Pedro brun . Juã gentil . . 1492 21 0 0

FIRST EDITION of a very rare book. Brunet mentions that Panzer quotes (after Caballero) an edition of 1485, but this date is taken in error from the conclusion of the text.

There was no copy in the Salvá collection, although the book is elaborately described in the Salvá Catalogue in the note on Lope de Haro.

705 PAESI NOUAMENTE RETROUATI Et Nouo Mondo da Alberico Vesputio Florentino intitulato, sm. 4to. *fine and very large copy in brown morocco extra, gilt edges, by Hardy-Mennil* *Vicentia, Mgro. Henrico Vicentino*, 1507 300 0 0

205 millimètres in height, *i.e.* nearly half an inch taller than Mr. Beckford's copy, which brought £270 in the Hamilton Palace sale.

In 1493 the news of Columbus' discovery of the West Indian isles reached Europe, in 1497 the Cape of Good Hope was rounded. Here is a book printed in 1507 in North Italy in which the accounts of all the investigators from 1454 to 1504 are brought together in a useful

and condensed form. The amount of work done in those fifty years, especially in the last ten or twelve of them, is hardly more marvellous than the conception and rapid execution of this compiled History of Voyages—the precious fore-runner of De Bry, Hakluyt, Purchas, Churchill, Pinkerton.

706 PINDER (Udalricus) SPECULUM PASSIONIS domini nostri Ihesu christi . . . sm. folio, *with* 78 *beautiful woodcuts*, 39 *of which are the full size of the page, fine clean and tall copy, olive morocco extra, gilt edges, by Hardy-Mennil* . . *in ciuitate impiali Nurenbergen . impressum*, 1507 — 18 18 0

This beautiful volume is one of the most important and valuable monuments of Nuremberg art. All the large engravings are from the hand of the celebrated Hans Scheuffelein, whose monogram appears on two of them, near the end of the book.

707 SANPEDRO (Hieronymo) Libro de Caualleria celestial del pie de la Rosa Fragante, 12mo. *crimson morocco extra, gilt edges, by Hardy-Mennil* *Anuers, Martin Nucio*, 1554 — 8 8 0

708 VARTHEMA. LVDOVICI PATRITII ROMANI. NOVVM ITINERARIVM Aethiopiae: Aegipti: vtrivsqve Arabiae: Persidis: Siriae: ac Indiae: intra et extra Gangem, sm. folio, *very fine copy in light brown morocco extra, gilt edges, by Hardy-Mennil* *Mediolani*, 1511 — 16 0 0

The folio "Voyages," produced in Latin at Milan in 1508-11, merit recognition as an attempt to make a collection more complete than the *Paesi*. This is the first Latin edition of Varthema.

709 AMADIS de GAULA: SFERAMUNDI DI GRECIA. La Prima (seconda, terza, quarta, quinta e sesta) parte del terzodecimo libro di Amadis di Gaula, nelquale si tratta di Sferamundi figliuolo di don Rogello di Grecia, 6 vols. 12mo. *crimson morocco super extra, gilt edges, by Hardy, with the Seillière arms* *Venetia, Michele Tramezzino*, 1558-9, 1582-3 — 8 8 0

The first and second volumes are of the first edition. The second volume has a leaf or two missing at the end. The cost of binding was £12.

710 AULUS GELLIUS. *Fol.* 1 *b*: Avli Gelii Noctivm Atticarvm Commentarii . . *Fol.* 17 *vacat*. *Fol.* 18: Avli Gelii Noctivm Atticarvm Commentarii . . sm. folio, *with an illuminated letter on the first page of text, fine copy in crimson morocco extra, gilt edges, by Hardy, with the Seillière arms on the sides*
. . *Venetiis per Andream Iacobi Catharensem. M.CCCC.LXXVII* . . (1477) — 12 0 0

711 CICERO. Officia M. T. C. Ein Buch, so Marcus Tullius Cicero der Romer, zu seynem Sune Marco . . . in Latein geschriben, Welchs auff begere, Herren Johansen von Schwartzenbergs &c. verteutschet, Vnd volgens, Durch ine, in zyerlicher Hochteutsch gebracht . . sm. folio, *with* 103 *fine woodcuts by Hans Burgkmaier, including a striking portrait of Schwartzenberg, after Albert Dürer; brown morocco extra, gilt edges, by C. Hardy, with the Seillière arms on sides*
. . *Augspurg, durch Heyrichen Steyner* . . 1531 — 12 12 0

This is the second issue of a remarkable book, first issued two months previously, and frequently afterwards reprinted. It therefore contains the woodcuts in their early state. The translator inserted illustrative German rhymes, couplets and quatrains, between the paragraph-sections of his version,—from which the work derives an additional interest as a contribution to original German literature.

712 [LA MORLIÈRE (Chev. de)] Les Lauriers ecclésiastiques ou campagnes de l'Abbé de T * * *, sm. 8vo. *very fine copy in citron morocco extra, gilt marbled edges, by Hardy* *Londres*, 1775 — 2 12 6

The amours of a young Abbé, extremely well fitted to shine in female society.

713 MAUREPAS. RECUEIL dit de Maurepas, pièces libres, chansons, epigrammes, et autres vers satiriques sur divers personages des siècles de Louis XIV et Louis XV, d'après les MSS. 6 vols. 12mo. *citron morocco extra, uncut copy, lined with crimson morocco, splendidly ornamented in the style of the bindings of Marguerite de Valois, by Hardy, in cases Leyde (Paris)*, 1865 — 25 0 0

714 MONTEMAYOR and PEREZ. Segvnda parte de la Diana . . por Alfonso Perez, 12mo. *blue morocco extra, gilt edges, by Hardy* *Anvers*, 1581 — 2 2 0

715 PANORMITÆ (ANTONII [BECCATELLI]) HERMAFRODITUS, sm. 4to. *MS. on paper, red morocco extra, borders of gold, gilt edges, by Hardy* *about* 1470 4 0 0

Manuscripts of this facetious poem are extremely rare.

716 PRÉVOST, MANON LESCAUT: preface par Alexandre Dumas fils, exemplaire sur Papier Japon, 4to. *avec les gravures de Flameng en double épreuve, avant et avec la lettre, only* 30 *copies so taken* (*no* 19); *yellow morocco super extra,* DOUBLÉ *with blue morocco, with elaborate gilt tooling inside and out,* CHOICE COPY *Paris, Glady Freres,* 1875 21 0 0

One of the most beautiful books of the nineteenth century, bound in the highest style of Parisian art. The binding and the external decoration are by Hardy; the gilding of the doublure is a sumptuous and magnificent piece of work by Marius-Michel improved from a Dubuisson motif.

717 IL TEMPIO D'AMORE nel qvale si contengono le cose d'arme fatte in Ferrara nelle nozze del Dvca Alfonso et della Regina Barbara d'Avstria, sm. 4to. *blue morocco extra, gilt edges, by Hardy* (*Ferrara*) 1566 1 16 0

718 THEVET (André) LES SINGVLARITEZ DE LA FRANCE ANTARCTIQVE, avtrement nommée Amerique: & de plusieurs Terres & Isles decouuertes de nostre temps, sm. 4to. *woodcuts, beautifully bound in crimson morocco extra, gilt edges, by Hardy* *Paris,* 1558 52 10 0

Thevet went out with Villegagnon in 1555, when the latter attempted to establish a French colony near the mouth of the Rio Janeiro, and returned apparently the year following with Bois-le-Comte, the nephew of the former leader.—In the return voyage, Bois-le-Comte seems to have sailed northwards, and Thevet speaks of Canada and Newfoundland and mentions Cartier as having told him some facts concerning his two voyages. It is strange that Harrisse did not include Thevet in his *Notes pour servir à l'histoire de la Nouvelle France.* There are 32 pages given to Canada, with some woodcuts, and this alone ought to give a Thevet's Singularitez the very second place in that bibliography.

719 VALERIUS MAXIMUS. *Fol.* 1 *b:* Valerii Maximi Dictorvm et Factorvm. Memorabilivm Rvbricae . . *Fol.* 3 *a:* Valerii maximi factorvm: ac dictorum memoralium (*sic*) liber ad Tiberium Cesarem, sm. folio, *an illuminated border painted on the first page and the Visconti or Milan arms beneath it, with a border to the shield bearing the German motto* Yn hoffen; *fine copy in crimson morocco extra, gilt edges, by C. Hardy; with the Seillière arms on the sides*

Venetiis . . per Iohānem de Colonia agripinensi ac Iohannē Māthen de Gherretshem: . . M.CCCC.LXXIIII (1474) 8 0 0

720 BOCCACCIO. IL DECAMERONE DI MESSER GIOVANNI BOCCACCIO nvovamente corretto per Messer Antonio Bruccioli, 16mo. *fine copy in red morocco extra, gilt marbled edges, by C. Hardy*

Venetia a spese di Gabriel Iolito di Ferrarii, 1542 3 16 0

721 PARNASSE (LE) SATYRIQUE du Sieur Theophile, 12mo. *red morocco extra, by C. Hardy,* EDGES UNCUT *s. l.* 1672 5 15 0

With the *ex-libris* of Roger-Portalis.

E. Niedrée, Veuve Niedrée, Belz-Niedrée.

722 CELESTINA. TRAGICOMEDIA DE CALISTO Y MELIBEA . . . 12mo. *Roman letter, very fine copy in red morocco extra, gilt marbled edges*

Enberes, Guillome Montano, 1539 8 8 0

Bound by "E. Niedrée." It is a beautiful example of his work.

There was no copy of this beautiful and rare edition in the Salvá collection. A MS. note by the first owner, written on the last blank leaf, runs thus—

"No ay lugar tan alto que un asno cargo doro no lo suba."

723 LES CENT NOUUELLES. SEnsuyuēt les cēt nouuelles contenant cent hystoires nouueaulx qui sont moult plaisans a racompter en toutes bonnes compaignies par maniere de ioyeusete, sm. 4to. gothic letter, *with a woodcut on the titles, and woodcuts and initials in the text, a few letters of the last leaf restored, red morocco extra, gilt marbled edges, by E. Niedrée, from Utterson's library,* RARE

. . Nouuellement imprimees . . Mil. ccccc. xxxij. a Lyon sur le rosne par Oliuier Arnoullet demourāt aupres de notre dame de confort. (1532) 20 0 0

The ornamentation is prettily effected by the use of minute gold dots presenting the appearance of a granulated gold ground with spaces through which the leather shows like a decorative pattern.

724 CID. CHRONICA DEL FAMOSO CAVALLERO CID RUY DIEZ CAMPEADOR, sm. folio, *fine copy, in red morocco extra, gilt edges, by C. Hardy*
Bvrgos, Philippe de Iunta y Iuan Baptista Varesio, 1593 12 12 0

725 GIRALDI CINTHIO (Giovanbattista) DELL' HERCOLE . . canti ventisei, sm. 4to. *woodcut portrait of the author, the title page mended, otherwise a fine large copy in green morocco extra, gilt and marbled edges, by E. Niedrée* *Modena, Gadaldini*, 1557 2 10 0

726 LOPEZ DE MENDOZA. LOS PROUERBIOS DE YÑIGO LOPES DE MĒDOÇA CŌ SU GLOSA, sm. 4to. gothic letter, *fine copy in blue morocco extra, gilt marbled edges* *Sevilla, Menardo Vngut aleman & Stanislao polono*, 1494 10 0 0

EXCESSIVELY RARE. First known edition of the book, carefully described by Salvá as having been examined but never possessed by him. The proverbs are in a very large and bold type ; the gloss is in a much smaller, but still a large type. They are followed at the end by Diego de Valera's *Tractado de providencia contra Fortuna* which is part of the edition.

Bound by "E. Niedrée."

727 RABELAIS. LES ŒVVRES DE M. FRANCOIS RABELAIS Docteur en Medecine, 3 vols. in 1, 18mo. *fine copy in green morocco extra, gilt marbled edges*
Anvers, François Nierg, 1573 8 8 0

This copy sold in Mr. Turner's Paris sale for 300 francs, and was afterwards bought back by him.

Bound by "E. Niedrée."

728 TVTTI I TRIONFI, Carri, Mascheaate ò CANTI CARNASCIALESCHI ANDATI PER FIRENZE (raccolti per A. F. Grazzini detto il Lasca), sm. 8vo. FIRST EDITION, *Count Gastaldi's copy, in blue morocco super extra, borders of gold, gilt marbled edges, by Niedrée*, VERY RARE
Fiorenza (L. Torrentino), 1559 15 0 0

This is the original edition perfect and genuine throughout. Most of the existing copies want pp. 297-396, an enormous defect which has frequently been supplied by a reprint. The binder's mark is "Niedrée" simply.

729 AMMAN (Jost). INSIGNIA SACRAE CAESAREAE MAIESTATIS, principvm electorvm, ac aliqvot illvstrissimarvm, illustrium, nobilium, & aliarum familiarum, formis artificiosissimis expressa . . sm. 4to. *almost entirely consisting of beautiful woodcuts by Jost Amman, some of them bearing his mark* I A; *fine copy in blue morocco extra, gilt edges, gold borders on the sides, with the Yemenez book-plate* *Francofvrti ad Moenvm*, 1579 20 0 0

Bound by "E. Niedrée, 1847."

730 MARTIAL DE PARIS. LES VIGILLES DE LA MORT DU ROI CHARLES SEPTIESME a neuf pseaulmes et neuf lecons, Contenans la cronique les faictz aduenuz durant la vie du dit feu Roy Composees par maistre marcial de Paris dit Dauuergne . . sm. folio, gothic letter, *with woodcuts, a remarkably fine copy, beautifully bound in purple morocco, covered on back and sides with gold fleurs-de-lis, with a* DOUBLURE *of red morocco which is gilt with a rich dentelle border and the arms and monogram of the Marquis de Coislin, leather joints, gilt marbled edges, within a case lined with soft leather*, VERY RARE
Paris, Robert Bouchier [*about* 1500] 50 0 0

"E. Niedrée, 1846."—This binding is one of the finest and most sumptuous productions of his art.

731 LA FAYETTE (Madame de) Zayde, histoire Espagnole, 2 vols. in 1, square 16mo. *green morocco extra, gilt edges, with the arms of the Duke of Hamilton impressed upon the sides* *Paris*, 1814 3 3 0

Bound by "Ve Niedrée"—that is, as I take it, Niedrée's widow.

732 AMADIS. Desz Streitbaren Helden, Amadis aus; Franckreich Sehr schone Historien Darinnen fürnemblich gehandelt wird, von seinem Vrsprung, Ritterlichen vnd Ewiggedenckwürdigen Thaten . . . Aus; Frantzösischer in vnser allgemein Teutsche Sprach transferiert, 2 vols. in 1, folio, *numerous woodcuts, fine copy, green morocco super extra, gilt edges, by Belz-Niedrée, with the Seillière arms*
Frankfurt am Mayn, S. Feyerabend, 1583 14 0 0

733 ARETINUS. LEONARDI ARETINI DE BELLO ITALICO adversvs Gothos, sm. folio, FIRST EDITION, *fine copy, ruled, with large margins, red morocco*

super extra, gilt panel on both sides, gilt edges, by Belz-Niedrée, the Seillière arms on the sides

Hunc libellum Emilianus de Orfinis Fulginas et Johannes Numeister theutunicus: eiusque sotii feliciter impresserunt Fulginei, 1470 50 0 0

This rare volume is not only the first edition of the work but also the FIRST BOOK PRINTED AT FOLIGNO by Numeister, the companion and assistant of Gutenberg.

I sold the Beckford copy for £70.

735 AYMON'S SONS. Eyn schön lustig Geschicht, wie Keyser Carle der gross vier gebrüder, Hertzog Aymont von Dordons Süne, umb das der eltest vndter inen Reynhardt genant, dem Keyser seiner Neuen eynen, mit eynem schachbret erschlug, sechzehen jarlangk bekrieget . . . ausz Frantzösischer sprach in Teutsch transferiert, sm. folio, *numerous fine woodcuts, signatures* l₂ *and* l₆ *in facsimile, otherwise fine and large copy, red morocco super extra, gilt edges, by Belz-Niedrée, with Seillière arms on sides* *Siemmern, Iheronimus Rodler* . . *D.M.xxxv* (1535) 8 8 0

736 BOCCACCIO (Giouanni) L'AMOROSA FIAMMETTA nuouamente per M. Lodouico Dolce emendata . . . 12mo. *title within woodcut border, fine copy in red morocco extra, gilt edges, with the Seillière arms on the sides*

Venetia, Gabriel Iolito de Ferrarii, 1542 2 12 6

Bound by "Belz-Niedrée."

737 BOCCACCIO, DE CASIBUS VIRORUM ILLUSTRIUM. Iohannis Bocacii de Cercaldis historiographi prologvs in libros de Casibvs virorvm illvstrivm incipit . . . sm. folio, *an extraordinarily fine copy, probably in* UNIQUE *condition, with uncut edges, brown morocco extra, by Belz-Niedrée* *s. l. et a.* [*Argentorati, Georgius Hussner, circ.* 1470] 10 10 0

FIRST EDITION; excessively rare in any state, but in this uncut condition, a book of what the Americans call "phenomenal" importance.

738 [BOTHO (Conrad)] CRONECKEN DER SASSEN, sm. folio, Gothic letter, 280 (*instead of* 284) *leaves, with some hundreds of fine woodcuts, uncoloured; fine copy beautifully bound in olive morocco extra, the sides richly tooled, with gilt edges, by Belz-Niedrée, from the Seillière library*

(*Moguntiæ, Peter Schöffer*, 1492) 10 10 0

The author of this Chronicle of Saxony was Cord Bothe or Conrad Botho; and the language in which it is written is the old Low German of Brunswick. It begins with the Creation, but ancient history is so summarily dismissed, that upon the eleventh leaf we come to the words, "So weren twee fursten der Sassen in westersassen to Engeren. De eyn het Henghest, de ander Horst" relating how these two Saxon chiefs from Engeren were called into Britain, settled there, and "se worden geheten de Engersschen lude"—that is, *the English people.* The Chronicle ends with the year 1489.

739 BRUNO (Christopher). IOANNIS BOCCATII . Die Gantz Römisch histori auffs fleissigst vñ kürtzst begriffen . Ein treffenliche schöne Oration M. T. Ciceronis, für M. Marcellum . . Alles zusamen bracht, vnd verteutscht, durch Christophorum Brunonem von Hyrtzweil . . *fine woodcuts by Burgmair*, 1532—Aretinus (Leonardus). Zwey Schöne Auch lustige Historien vnd Geschicht bücher, der Rhömer krieg, wider die Carthaginenser . . newlich inn das Teutsch durch Marcum Tatium . . . *fine woodcuts by Scheufelin and Burgmair*, 1540—2 vols. in 1, sm. folio, *fine copies in crimson morocco extra, gilt edges by Belz-Niedrée, with the Seillière arms on the sides* *Augsburg, Heinrich Stayner*, 1532-40 15 0 0

The use of Boccaccio's name in the title of the first work seems to be fraudulent.

740 CANCIONERO de OBRAS de BURLAS provocantes a risa, con Advertencias del editor y Glossario, 12mo. *title in red and black within pretty woodcut borders,* xlii *and* 225 *pp. beautifully bound in red morocco super extra gilt edges, by Belz-Niedrée, with the Baron de Seillière's arms on the sides* *Madrid, Luis Sanchez* (*London*, 1843) 3 3 0

741 THE COLOGNE CHRONICLE: DIE CRONICA VAN DER HILLIGER STAT VĀ COELLĒ, folio, *with a large number of woodcuts, quite uncoloured; having a small hole on leaf* 188, *and one leaf elsewhere inlaid but otherwise a fine copy in blue morocco super extra, gilt and marbled edges, by Belz-Niedrée, with the Seillière arms on the sides*

Iohan Koelhoff Burger in Coellen . . Anno vursz . . (1499) 31 10 0

Such a splendid copy of this celebrated Chronicle exists probably nowhere else. The importance of the work as a document relating to the History of Printing cannot

be overestimated. On leaf 311 verso, under the year 1450, begins the famous chapter "Van der boychdrucker Kunst. Wann. Wae. ind, durch wen is vondē . . ," which asserts positively on the faith of Ulrich Tzell, that the Joncker Johan Gudenburch invented the Art of Printing, and practised it for the first time at Mentz in 1450. "Item, there be also some wrong-witted men, and they say that other books had been printed ere then, but that is not true, since one finds in no land any of the books printed at such times."

742 GODEFROY DE BOUILLON. La Genealogie et nobles Faitz d'armes du trespreux & renommé prince Godeffroy de Buillon, lequel fut roy de Ierusalem, & de ses cheualeureux freres Baudouin & Eustace : yssus . . . du vertueux cheualier au Cyne . . stout 12mo. (sm. 8vo.), *blue morocco extra, gilt edges, with the Seillière arms on the sides, by Belz-Niedrée* *Lyon, Francois Arnoullet*, 1580 — 1 1 0

743 LIGER, Le Menage Universel de la ville et des champs, et le Jardinier accomodez au gout du tems, 12mo. (sm. 8vo.), *frontispiece, red morocco extra, gilt edges by Belz-Niedrée* *Bruxelles*, 1720 — 3 3 0

The old bookplate of "Sr. John Anstruther of that ilk" has been preserved from the covers of the original binding, and is pasted now on one of the fly-leaves.

744 LOPEZ DE MENDOÇA, MEMORIAL DE COSAS NOTABLES, compuesto por Don Yñigo Lopez de Mendoça, folio, *very fine large copy, red morocco, the sides blind tooled and gilt,* DOUBLÉ *with brown morocco, blind tooled inside, gilt edges, by Belz-Niedrée, with the Arms of Baron Seillière on the sides, in a case* . . *Guadalajara por Pedro de Robles y Francisco de Cormellas, M.D.LX.IIII* — 10 0 0

This is the earliest known book printed at Guadalajara.

745 MANDEVILLE. IOHANNES MONTEUILLA DER WYTFARENDE RITTER, sm. folio, 141 *curious woodcuts; fine copy of a very rare edition, red morocco super extra, leather joints, gilt edges, by Belz-Niedrée* *Mathis hüfuff, Strassburg*, 1501 — 40 0 0

The German translator mentions himself at the head of the list of books; thus—"Ich Otto vō Demeringē Thumherre zu Mez in Lothringen han dises Buch vsz latin vnd welscher sproche in teutsch gebracht."

746 MANUAL PARA LA ETERNA SALUACIŌ . . 12mo. Gothic letter, *a woodcut of the Judgment-day on the reverse of the title, fine copy in smooth brown morocco extra, gilt edges, by Belz-Niedrée* *Caragoça, George Coci*, 1539 — 3 3 0

747 MENA. Las Obras del famoso poeta Iuan de Mena . Nueuamente corregidas . . por el Maestro Francisco Sanchez . . 18mo. *crimson morocco super-extra, gilt edges, with the Seillière arms on the sides, by Belz-Niedrée, a charming little volume* *Salamanca, Lucas de Iunta*, 1582 — 4 0 0

748 ORTUÑEZ DE CALAHORRA (Diego) ESPEIO DE PRINCIPES Y CAUALLEROS. Enel qual se cuentan los immortales hechos del Cauallero del Febo, y de su hermano Rosicler . . . estraños amores dela muy hermosa y estremada princesa Claridiana y de otros altos principes y caualleros, 3 books in 1 vol. sm. folio, *Roman letter, separate titles to each book, printed in red and black with a woodcut on each; crimson morocco super extra, gilt and marbled edges, by Belz-Niedrée, Seillière arms on sides* *Caragoça, en casa de Miguel de Guesa*, 1562 — 50 0 0

UNIQUE; from the Sapienza library at Rome.

749 PALMERIN DE OLIUA. Libro del famoso cauallero Palmerin de Oliua, que por el mundo grandes hechos en armas hizo . . sm. folio, Gothic letter, (*the title in Roman*), *printed in double columns, fine copy, ruled throughout with red lines, crimson morocco extra, richly gilt inside and outside, with joints, gilt edges, by Belz-Niedrée, the Seillière arms on the sides, a very splendid volume* *Toledo, Pedro Lopez de Haro*, 1580 — 18 18 0

750 POLICISNE. Historia famosa del Principe don Policisne de Boecia . . y de sus ilustres hechos, y memorables hazañas . . ahora nvevamente sacado a luz por don Iuan de Silua y de Toledo, sm. folio, *formerly in Azara's library; the intitulation supplied in facsimile without the woodcut; in brown morocco extra, gilt edges by Belz-Niedrée, with the Seillière arms on the sides* *Valladolid*, 1602 — 4 4 0

751 XIMENEZ DE PREXANO (Pedro). LUZERO DE LA VIDA XPIANA, sm. folio, *xylographic title, with several woodcut figures, several smaller woodcuts*

within the large initials; gothic letter, 118 *leaves (the last blank), in double columns; very fine large copy in brown morocco super extra, joints, gilt edges, by Belz-Niedrée, with the Seillière arms on sides*
. . *Seuilla por Juan cromberger . Año de mill & quinientos & treynta & ocho años* (1538) 14 0 0

752 ZANCHI. Del modi di fortificar le citta . Trattato di M. Giovan Battista de' Zanchi da Pesaro . . sm. 4to. *woodcut portrait on title, several large woodcuts of siege operations, etc. fine copy in blue morocco extra, gilt edges by Belz-Niedrée* *Venetia*, 1560 2 10 0

An important book for the historian of military science in the sixteenth century. It is, however, so rare as to be practically unknown.

Lortic.

753 ACOSTA (Christoual) Tractado de las Drogas y medicinas de las Indias Orientales, con sus Plantas, debuxadas al biuo . . . sm. 4to. *portrait and woodcuts; fine copy in polished red morocco extra, gilt marbled edges, the back full gilt, with ornaments on the back in variegated leather by Lortic* *Bvrgos*, 1578 8 0 0

754 ÆSOP. *Fol.* 2 *a:* Vita Esopi fabulatoris clarissimi e greco latina per Rimicium | facta ad reuerendissimum patrem dominū Anthoniū tituli sancti | Chrysogoni presbiterum Cardinalem . . . *Fol.* 114 *b:* . . . Finis diuersarum fabularum, sm. folio, *Gothic letter of two sizes*, 114 *leaves*, 42 *lines per full page; with numerous woodcuts and woodcut initials, and arabesque border to the first two pages which face each other; blue morocco extra, richly gilt, gilt edges, by Lortic, very fine copy, with rough margins* *Sine nota* (*cir.* 1475) 100 0 0

This edition is described only by Dibdin, and the continuator of Brunet: and is referred by the latter to an Augsburg press, about 1472. There is an arabesque border of leaves and flowers enclosing the portrait of Æsop on leaf 1, and the first page of text on leaf 2.

755 ALAMANNI (Lvigi) La Coltivatione . . al Christianissimo Re Francesco primo, sm. 4to. *ruled throughout, fine copy in smooth red morocco extra, gilt edges, by Lortic* *Parigi, Ruberto Stephano*, 1546 2 2 0

756 ALEMAN (Matheo) Primera [y Segunda] parte de la Vida del Picaro Gvzman de Alfarache, 2 vols. 12mo. *fine copy in olive morocco extra, gilt marbled edges, by Lortic* *Brucellas*, 1604 4 4 0

The backs exhibit a very elegant specimen of fine ornamentation.

757 ALBERTI (Leon Battista) Hecatomphila che ne insegnia l'ingeniosa arte d'Amore. Deiphira che ne mostra fuggir il mal principiato amore . . . 12mo. *fine copy, ruled, in azure morocco extra, gold tooling, gilt edges, by Lortic* *Vineggia, Marchio Sessa*, 1534 2 2 0

The tooling inside the cover is remarkably pretty.

758 AMMAN (Jost) Habitus præcipuorum populorum tam virorum quam feminarum singulari arte depicti. Trachtenbuch: darin fast allerley und der fürnembsten Nationen die heutigs tags bekandt sein Kleidungen, etc. small folio, 219 *beautiful large woodcuts designed by Jost Amman and the publisher, fine copy in brown morocco extra, gilt edges, by Lortic* *Nürnberg, Hans Weigel Formschneider*, 1577 55 0 0

"Cette belle collection contient 219 figures de costumes, dessinées par J. Amman, dont la marque se trouve sur la première; elles sont probablement gravées par Hans Weigel, éditeur du livre, qui s'intitule *Tailleur de bois*."—*Didot, Cat. Rais.*, no. 142.

759 ANGLERIUS (Petrus Martyr) . . . De orbe nouo Decades [i-iii], sm. folio, **first edition** *of the first three decades of this celebrated work, fine copy in crimson morocco super extra, gilt edges, by Lortic*
Alcala, in contubernio Arnaldi Guillelmi, 1516 20 0 0

Harrisse describes the edition as having a piece called the "Legatio Babilonica," which is certainly not in this nor in another copy which I possess.

760 ARIOSTO (Lodovico) Poesie varie (con annotazioni), 12mo. LARGE PAPER, *frontispiece and vignette title, blue morocco extra, gold tooling, gilt marbled edges, by Lortic* *Firenze*, 1824 2 12 6

A pretty edition in very small but clear type.

761 AUGUSTINUS DE ARTE PREDICANDI. *Fol.* 1 *b*: Canon preconmendacōe huius famosi operis siue libelli sequētis. de arte predicandi Sancti Augustini . . . sm. folio, *fine large copy in brown morocco extra, gilt edges, by Lortic* . . *Iohanni mentelin incole argētenēsi* . . (1464) 21 0 0

FIRST EDITION of the treatise; and at the same time one of the necessary *preuves* for the student of early Typographical History.

762 BANDELIS (Vincentius de) . . . epistola fratris Vincētii de castro nouo . . . narrativa disputatiōis facte de materia cōceptiōis beate virginis Marie . . . sm. 4to. *fine copy in blue morocco extra, with a figure of the Virgin bruising the Serpent beneath her heel, stamped in gold on variegated leathers as centre ornament, gilt marbled edges* *Bonon. per Ugonem de rugeriis de Regio*, 1481 7 7 0

763 BANDELLVS. TITI ROMANI: EGESIPPIQ3 ATHENIENSIS AMICORUM Histori: in latinū uersa per F. Matthæum Bandellum Castronouensem . . . sm. 4to. *fine copy in red morocco super extra, richly ornamented with gold tooling in the Grolier style, gilt marbled edges, by Lortic* *Mediolani in ædibus Gottardi Pon:* 1509 8 8 0

A translation of the eighth Novel in the tenth Day of Boccaccio's Decameron, and excessively rare. A similar copy in Debure's sale sold for 350 francs.

This copy is extremely curious as containing an early book-collector's marks of ownership. On the lower margin of the title-page, a shield is stamped in printing-ink, accompanied by the Gothic letters a a, one on each side of it. The shield bears a bend charged with an axe bend-wise. On the lower margin of the second page there is stamped in the same way, either with a stencil or in some similar fashion, these words: "1524. Ad vsum antonii achardi aliter blanchi de Draconerio artium et medicine nuc professoris in pace."

764 BARAHONA DE SOTO (Lvys) PRIMERA PARTE DE LA ANGELICA . . . *At end:* Se acabo la primera parte de las Lagrimas de Angelica . . . sm. 4to. *fine copy in red morocco extra, gilt marbled edges, by Lortic*, EXCESSIVELY RARE *Granada, Hugo de Mena*, 1586 20 0 0

Variegated leather is used in the central panel ornaments on the back, the spaces being filled up with gold wreaths.

Cervantes, in his review of the library of Don Quixote, makes the Curate say, "Barahona was one of the most famous Poets of the World, and not only of Spain, and to have seen it burnt I should have shed tears myself."

765 BARGAGLI (Scipion) i Trattenimenti (Giuochi, Novelle et amorose Canzonette), sm. 4to. FIRST EDITION, *fine copy in brown morocco extra, gilt-marbled edges, by Lortic, rare* *Venetia, Bernardo Giunti*, 1587 4 4 0

The central ornament in the panels on the back is an inlay of blue leather.

In this edition the Siena Dialect is used instead of the Tuscan as in the subsequent.

766 BARTHOLOMEO DA LI SONETTI (ZAMBERTO) ISOLARIO o Carte del Mare Egeo descritte in Rime, sm. 4to. 49 *woodcut maps, very large and fine copy in blue morocco super extra, rich gold tooling, gilt-marbled edges, by Lortic* *s. l. & a. circa* 1480 21 0 0

Dedicated in a curious heading of verses apparently meaningless but containing a riddle easily read, to Dvx 3van Mo3enico (1477-86). Sir Antonio Panizzi's interpretation was slightly erroneous for want of the long z.

The gilt pattern on the sides is of an elegant Grolieresque character.

767 BOCCACCIO, IL DECAMERONE, sm. 4to. *some leaves supplied from Consul Smith's facsimile reprint; blue morocco extra, gold tooling, gilt edges, by Lortic* *Firenze, per li heredi di Philippo di Giunta*, 1527 21 0 0

Extremely rare. Wodhull's copy sold for £81, Dunn Gardner's for £52, and the Earl of Crawford's, with folio 5 in facsimile, for £38.

A note in Mr. Turner's handwriting is loosely inserted specifying the facsimile leaves and the leaves which had been improved by the facsimilist.

768 BOCCACCIO (Giovanni) IL DECAMERON, 2 parts in 1 vol. 12mo. PRINTED ON SALMON-COLOUR PAPER, *frontispiece and vignette title; red morocco super extra, gold tooling on variegated leathers, gilt-marbled edges, by Lortic* *Firenze, Giuseppe Molini*, 1820 5 5 0

A very pretty book, printed in clear minute characters. As an example of Lortic's

binding it is very attractive. Broad panels of blue morocco, richly gilt with novel patterns of decoration, relieve the deep red of the cover. The frontispiece and vignette title are proofs before letters; this vignette title bearing the intitulation and imprint only is in neat MS. by the publisher's hand.

769 ——— another copy, *printed on* YELLOW PAPER, *with the frontispiece and vignette-title in two states, proofs before letters and lettered;* 2 vols. in 1, 12mo. *bound in precisely the same style as the preceding article, but without the blue morocco inlays* 1820 5 5 0

770 BOIARDO (Matteo Maria) ORLANDO INAMORATO . . . insieme co i tre Libri di Nicolò de gli Agostini, nuouamente riformato per M. Lodouico Domenichi . . . 2 vols. in 1, 12mo. *woodcuts, fine copy in red morocco super extra, gilt-marbled edges, by Lortic*
Vinegia, Girolamo Scotto, 1546-47 7 7 0

Small inlays of purple or dark morocco appear on the back, just enough to heighten the effect of the gold sprays around them.

771 BONAVENTURA (St.) DIE LEGEND DES HEYLIGEN VATTERS FRANCISCI. Nach der beschreybung des engelischen Lerers Bonauenture, sm. 4to. *with* 57 *fine woodcuts, coloured by a contemporary hand, and heightened with gold; brown morocco extra, gilt edges, by Lortic, from the Seillière collection* . . *Nuremberg Durch Hieronymum Höltzel* . . *Tausent Funffhundert, vñ Im Zwelfften Iare* (1512) 14 0 0

The fine woodcuts in this volume are attributed by Passavant to Caspar Rosenthaler, a Franciscan monk, mentioned in the colophon as the former owner of Hölzel's press.

The chief ornament in the binding is the bust of a saintly figure, wearing wings and crowned with a nimbus, which is stamped in gold four times on the back, and four times on each side.

772 CARMINA POETARVM NOBILIVM Io. Pavli Vbaldini stvdio conqvisita, 12mo. LARGE PAPER, *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic* *Mediolani,* 1563 2 2 0

Roses at the angles and on the back; Lortic's favorite double wreath on the sides, with an inlay of green leather for the stems.

773 COMMINES. Croniqne & hystoire Faicte et cōposee par feu messire Philippe de Cōmines . . contenāt les choses aduenues durāt le regne du roy Loys vnziesme . . . smallest folio, gothic letter, *with woodcut border to title, and fine woodcut on back; a wonderfully fine copy, clean and large, with some uncut leaves; beautifully bound in red morocco super-extra, covered on back and sides with fleur-de-lys, with the French royal arms gilt upon inlays of blue and citron in the centre of each cover, gilt marbled edges, by Lortic,* VERY RARE . . *Lan mil cinq cens. xxvj. par Claude Nourry, dit le Prince: demourant a Lyon* . . (1526)

The coronet, surmounting the French royal arms on each cover, is that of a *fils de France*, from which it would appear that this lovely volume was bound for the Duc d'Aumale. It afterwards passed through the library of M. Didot, and has his *ex-libris*.

774 CURTIUS (Quintus) *Fol.* 1: (I)nter hec Alexander . . . *Fol.* 148 *verso:* Finis gestorum Alexandri magni que. Q. Curtius Rufus uir Romanus litteris mādauit. Et Pōponi' nr̄o tēpore correxit. Ac Georgius Lauer impressit, sm. folio, *Roman letter,* **Editio Princeps**, *fine copy in crimson morocco extra, gilt edges, by Lortic* (*Romæ, circ.* 1470) 30 0 0

Inside, a dentelle border; outside some elegant *azuré* ornamentation.

775 [DELI (Andreas)] THESORO DE LA PASSION sacratissima de nuestro redemptor, small folio, **gothic letter**, 119 *leaves numbered* 120, *with* 38 *woodcuts; brown morocco extra, gilt edges, by Lortic* *Caragoça de Aragon: Paulo Hurus aleman de Cōstancia:* 1494 110 0 0

EXCESSIVELY RARE, unmentioned by Salvá and by the authors of the Ensayo, although its value as an early art-book is great, and the woodcuts it contains are " . . . . bien supérieurs aux premiers essais de ce genre que l'on voit paraître dans les incunables allemands ou lyonnais."—*Didot, Essai sur la gravure en bois.*

776 DORAT. FABLES PAR MR. DORAT. Fables Nouvelles, 2 vols. in 1, 8vo. GRAND PAPIER, *frontispiece, engraved title, printed title with engraved portrait,* 99 *charming vignette-illustrations designed by Marillier, and*

an equal number of pretty tail-pieces also by him; very large and fine copy in red morocco extra, gilt edges, by Lortic *La Haye*, 1773 35 0 0

The back is very elegantly tooled in the Eve style with an intertwining pattern forming successive circles occupied by fleurs-de-lis, roses, and marguerites, and flanked by sprays of foliage.

The impressions of the plates are clear and fine, and the paper is of the desirable white tint. Benson's copy fetched 1600 francs.

777 DU BELLAY. La Deffence, et Illvstration de la Langue Françoyse, par I. D. B. A. — L'Olive et qvelqves avtres oevvres poeticqves . . par I. D. B. A . . . 1549—2 vols. in 1, 12mo. *red morocco extra, gilt edges, by Lortic* *Paris, Arnoul l'Angelier*, 1549 3 3 0

778 EGIDIO (Cardinale) Caccia bellissima . . cō i diletteuoli amori di Messer Girolamo Beniueni et cinque Capituli del. S. Cōte Matteomaria Boiardo . . 12mo. *fine copy in citron morocco extra, gilt marbled edges, by Lortic* *Vinegia, Nicolo d'Aristotile di Ferrara detto Zoppino*, 1538 2 2 0

Rare, unknown to Haym.

779 EQUICOLA (Mario) Institvtioni . . al comporre in ogni sorte di Rima della lingua volgare con . . Discorso della Pittura . . sm. 4to. *fine copy in maroon morocco extra, gold tooling, with a wreath on the sides formed by an inlay of green morocco; gilt marbled edges, by Lortic* *Milano*, 1541 2 2 0

This rare edition contains the curious Epistle from Marco Sabino to Uberto Strozzi, omitted in that of 1555.

780 ESPINEL (Vicente) Relaciones de la Vida del Escvdero Marcos de Obregon, sm. 4to. *fine copy in brown morocco extra, gilt marbled edges, by Lortic* *Madrid, Iuan de la Cuesta*, 1618 8 8 0

First and rarest edition.

The decoration on the back is in very fine pointillé.

781 ESPINOSA (Pedro) Primera parte de las Flores de Poetas ilvstres de España, sm. 4to. (all published), *fine copy in crimson morocco super-extra, gilt marbled edges, by Lortic* *Valladolid, Luys Sanchez*, 1605 21 0 0

Very rare. Libri's copy sold for £2. 18s. Lope de Vega in his Laurel de Apolo has "y la frente espaciosa ceñida de laurel tenga Espinosa," and Gallardo in his Ensayo says of this work "Es libro de oro, el mejor tesoro de poesia Española que tenemos."

The back is very elegantly gilt with an interlacing Eve pattern accompanied by foliage.

782 ESTIENNE (Robert) Les Censvres des Theologiens de Paris, par lesquelles ils avoyent faulsement condamné les Bibles imprimees par Robert Estiēne imprimeur du Roy: auec la response d'iceluy Robert Estienne. Traduictes de Latin en Francois, sm. 8vo. *fine copy in red morocco extra, rich gold tooling, gilt marbled edges, by Lortic* *L'Oliuier de Robert Estienne* [*Genève*], 1552 10 10 0

Very rare. Libri's copy sold for £12.

The sides and back are gilt with a very elegant Grolieresque pattern.

783 ESTIENNE (Henri) Traicté de la Conformité dv Langage François auec le Grec, 12mo. *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic* *Paris, Robert Estienne*, 1569 2 12 6

A volume remarkable for its entertaining style and matter, no less than for its curious erudition.

784 ESTIENNE (Henri) Deux Dialogves du nouueau langage François, italianizé, & et autrement desguizé . . 12mo. *fine copy in red morocco extra, gilt marbled edges, by Lortic* *s. l. & d.* (*Genève*, 1578) 3 3 0

Very scarce. Also a very interesting study in philology. The centre-pieces on the back of the binding are formed by inlays of green morocco.

785 GONZALEZ DE BOVADILLA. Primera Parte de las Nimphas y Pastores de Henares . . . por Bernardo Gōçalez de Bouadilla . . 12mo. *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic* *Alcala de Henares*, 1587 5 5 0

Salva pronounces this edition "Novela de estremada rareza." It is mentioned as one of Don Quixote's Library.

786 GRYPHII (Andreæ) Freuden und Trauer-Spielen, auch Oden und Sonnette, stout 12mo. *frontispiece, fine copy in brown morocco extra, gold tooling, gilt marbled edges* (*many leaves quite uncut*), *by Lortic* *Leipzig*, 1663 5 0 0

787 (GUERIN MESQUIN.) Le premier liure de Guerin Mesquin. La tres ioyeuse plaisante & recreatiue hystoire des faitz, gestes, triumphes & prouesses du tres preulx & vaillãt cheualier Guerin par advent nomme Mesquin filz de Millon de Bourgõgne, prince de Tarante, & en son temps roy Dalbanye. . . Small folio, gothic letter; *with woodcuts, the title within a border; a very fine copy in red morocco super-extra, lined* (DOUBLÉ) *with orange morocco, leather joints, the arms of France on the sides, gilt marbled edges* *Lyon . . Oliuier Arnoullet. . .* (1530) 48 0 0

EXTREMELY RARE. The binding was probably executed for the Duke of Aumale, and is a splendid example of Lortic's work.

788 GUEVARA (Antonio de) Libro aureo, de la vida y cartas de Marco Aurelio, Emperador . . . narrow 12mo. *fine copy in crimson morocco extra, gold tooling, gilt marbled edges, by Lortic*
Anvers, Iuan Steelsio, 1554 2 10 0

789 LILIENSTAYN (Jacobus) Tractatus contra Waldenses fratres erroneos quos vulgus vocat Pickardos fratres sine regula: sine lege: & sine obediẽtia . . . sm. 4to. *fine copy in brown morocco extra, gold tooling, gilt marbled edges, by Lortic* *s. l. & a.* (1505) 2 16 0

The intertwining sprays of gold foliage on the sides have inlays of green morocco to form their stems.

790 JOSEPHUS (Flavius). Lhistoire escripte pre||mierement en Grec par Josephus le Juif aucteur||tresnoble & ancien Et en apres mise en La||tin dont elle a este depuys faicte|| Francoyse . . . folio, **lettres gothiques, printed upon vellum,** *the large woodcuts and Capitals splendidly and elaborately* **illuminated** *with* **Miniatures,** *which are painted in opaque colours over the original woodcuts, green morocco, richly tooled red morocco linings* (DOUBLÉ), *gilt edges, in a red morocco case, by Lortic, from the Didot collection* . . *Et fut accomplye de imprimer le huytiesme iour Doctobre mil cinq cens et trẽte par Nicolas Sauetier Imprimeur . . Pour honnestes personnes Galliot du pre, Poncet le preux et Claude Cheuallon . .* (1530) 200 0 0

The embellishments and Miniatures, as well as the language of the translation, make this a veritable *livre de chevalerie.*

The binding is a magnificent example of Lortic's luxuriant and sumptuous taste.

791 LIBURNIO. Le Occorrenze Hvmane per Nicolo Libvrnio composte, 12mo. *very large and fine copy, in blue morocco extra, gilt marbled edges, by Lortic, with anchor in gold on sides* *Vinegia, figlivoli di Aldo,* 1546 2 2 0

792 LOOSZBUCH, zu ehren der Römischen, Vngerischen vnnd Böhemischen Künigin, sm. folio, Gothic letter, *with innumerable diagrams of dice in all their varying combinations for the purpose of fortune-telling, and* 117 *striking woodcuts; fine copy in green morocco extra, gilt edges, by Lortic*
Straszburg, Balthasar Beck, 1546 14 0 0

793 MARCELLINO (Valerio) IL DIAMERONE . . ove con vive ragioni si mostra, La Morte non esser quel male, che 'l senso si persuade . . sm. 4to. *fine copy in blue morocco extra, ornamented on the sides with wreath in gold and red leather, gilt marbled edges, by Lortic*
Vinegia, Gabriel Giolito de Ferrari, 1565 2 2 0

794 MISSALE ad consuetudinem fratrum Predicatorum: ordinis sancti Dominici . . . 12mo. gothic letter, *printed in black and red, with woodcuts and woodcut initials, and music, a fine copy in red morocco extra, gilt marbled edges, by Lortic*
Parisijs, ex officina Vidue Thielmanni Keruer M.D.xxix. (1529) 7 15 0

795 MASUCCIO Salernitano, Le Cinqvanta Nouelle . . . sm. 8vo. (12mo.), *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic*
Vinegia per Marchion Sessa, 1531 8 8 0

This is the genuine Sessa edition, and is very rare. A counterfeit Sessa edition was produced early in the last century, without a date.

Masuccio's Novels have the drawback of being more than commonly licentious.

796 MESSISBUGO (Christoforo di) Banchetti, compositioni di vivande, et apparecchio generale, sm. 4to. *woodcut portrait and plates; fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic*
Ferrara, Giovanni de Buglhat et Antonio Hucher, 1549 5 0 0

A rare Cookery Book, from which we may construct a curious picture of the luxury and sumptuousness of Italian life at the time.

797 MILLES & AMYS. La tres ioyeuse plaisante & recreatiue hystoire des faitz gestes triūphes & prouesses des tres preus & vaillans cheualiers Milles & Amys . . . small 4to. gothic letter, *with woodcut on title, and others in text; a very fine and large copy, beautifully bound in red morocco super extra, lined* (DOUBLÉ) *with blue morocco, gilt marbled edges, by Lortic, from the Didot collection Lyon chez Oliuier Arnoullet*, 1553 90 0 0

A very fine example of Lortic's most elegant style. The pattern on the outsides is Grolieresque, simple and charming; on the blue morocco lining there is a fine dentelle edging.

798 MODUS BAPTIZANDI, Preces et Benedictiones quibus ecclesia Ethiopum utitur . . . . Item Missa qua communiter utuntur . . . sm. 4to. *fine copy in olive green morocco extra, gold tooling, gilt marbled edges, by Lortic* *Romæ, A. Bladus (Typis Aldinis)*, 1549 3 3 0

These words are stamped on the title: "Ex Bibl. Ios. Ren. Card. Imperialis"—which shows that the volume formed part of the grand library of Cardinal Imperiali about the end of the seventeenth century. The wreath ornament on the sides is inlaid with red leather.

799 MOTIS (Joannis) APOLOGIA MULIERUM IN VIROS PROBROSOS . . . Hecatosticha et Penthadecas elegiaca: de obscenis mundi voluptatibus extemporalis G. Gockenschnabelii, sm. 4to. *large woodcut of printer's device, fine copy in brown morocco extra, with inlays of blue morocco, very richly gilt, gilt edges, by Lortic*
Excussum in Thermis Anthoninis Oppidi Badensis per Renatum Beck ciuem Argentinen. 1511 7 7 0

The first book printed at Baden, and excessively rare. The press was founded there at a time, as the colophon informs us, "quando pestis preter solitam crudelitatem Argentorati incrudescebat."

800 ODDI (Sforza) Prigione d'Amore Commedia nvova, 18mo. *woodcuts, beautifully bound in crimson morocco extra, gilt edges, by Lortic*
Venetia, ad instantia di Filippo Gionti, 1591 4 4 0

801 MOLITOR (Ulricus) DE LANIIS & PHITONICIS MULIERIBUS, sm. 4to. Gothic letter, 27 *leaves*, 34 *lines per page, with* 7 *curious woodcuts; fine copy in black morocco extra, gold tooling, gilt edges, by Lortic, rare*
s. l. & a. (Strassburg, about 1490) 4 4 0

With Lortic's favourite wreath on the sides, inlaid with red morocco.

802 OGIER LE DANOIS. Ogier le Dannoys duc de dānemarche: qui fut lūg des douze pers de france, lequel auec layde du roy Charlemaigne chassa les payēs hors de Rōme . . . Et fut long temps en faerie, puis reuint cōme vous pourrez lire cy apres en ce present liure, sm. folio, gothic letter, *with woodcut on title, and many in the text, having two leaves (h v and l viii) in facsimile, but a beautiful copy, very large and clean, red morocco super-extra, lined* (DOUBLÉ) *with blue morocco richly gilt, leather joints, gilt marbled edges, by Lortic, from the Didot collection*
Lyon par Claude nourry, dit le Prince, 1525 84 0 0

EXCESSIVELY RARE. Only one other copy (the Yemeniz) is recorded as having occurred for sale during the last sixty years.

803 OÑA (PEDRO DE) ARAVCO DOMADO, 12mo. *fine copy in olive green morocco extra, gilt marbled edges by Lortic* *Madrid*, 1605 10 0 0

Extremely rare. This poem contains some curious details of the conquest of Chile, and has thus a real historical value beyond its distinction as the work of the first poet born in Chile.

The back is gilt with wreaths of foliage, and has inlays of red morocco in the centre-pieces on the panels.

804 PAUL III. S.D.N. Pavli divina providentia Pap. tert. Bvlla Prorogationis Sacrosancti generalis Concilii . . . 12mo. *blue morocco extra, gold tooling, gilt edges, by Lortic* *s. l.* 1537 — 0 18 0

On the title-page, between the intitulation and the date, there is a "Carmen Pasqvilli in Paulum tertium Papam," strongly satirical. The little book was probably printed in Basel.

805 PETRARCHA (Francesco) LE COSE VOLGARI, 12mo. *First Aldine Edition and first book printed in the Aldine Italic Letter; very large and fine copy in black morocco extra, gold tooling and anchor on sides, gilt marbled edges, by Lortic, rare* *Vinegia, Aldo Romano,* 1501 — 15 0 0

806 PHORTIA (FORTIA.) Ποίη μανέον, πάνυ ὡραῖον καὶ ὠφέλιμον . . . περὶ στρατιωτικῆς πραγματίας συνθεμένον παρὰ Λεωνάρδου φορτίου . . 12mo. (sm. 8vo.), *many woodcuts, fine copy in crimson morocco extra, gilt edges, by Lortic*
Veneggia, Vettor q. Piero Rauano della Serena & Compagni, 1531 — 5 5 0

The first two words of the title are probably ποίημα νέον, wrongly divided. The work is in Romaïc rhyme: it is a curious and very rare essay on the art of war.

807 PICCOLOMINI (Alessandro) L'Amor costante, Comedia, 12mo. *fine copy in green morocco extra, gold tooling, gilt marbled edges, by Lortic*
Venetia, 1540 — 1 16 0

Very rare; the earliest edition mentioned by Haym is that of 1559.
In the introduction that precedes the play, a Spaniard and an Italian are the two interlocutors; the former speaking always in his own tongue.

808 PICO DELLA MIRANDOLA. HEPTAPLVS IOHANNIS PICI MIRANDVLÆ de septiformi sex diervm Geneseos enarratione Ad Lavrentivm Medicem, sm. folio; PRINTED ON VELLUM, *olive morocco super extra, rich gold tooling, gilt edges, by Lortic,* UNIQUE
s. l. & a. (*Florence, Miscomini, about* 1485) — 12 12 0

A curious cabbalistic work on the first chapter of Genesis. This was evidently the copy printed on vellum specially for presentation to Lorenzo the Magnificent. Towards the end the blanks left for Hebrew words are filled in in MS. along with a mystical explanation in Latin. We may assume that they are in the autograph of Pico himself, or else in that of Roberti Salviati who caused the book to be printed. One other copy on vellum is known, which is in the Corsini library at Rome.

809 POGGIO FIORENTINO, FACETIE, 12mo. Gothic letter, *woodcut on title, fine copy in red morocco extra, gold tooling, gilt marbled edges, by Lortic*
Venetia, Benedetto di Bendoni, 1532 — 2 16 0

A rare edition, unknown to Haym and Brunet.

810 QVESTION DE AMOR, de dos Enamorados, . . . assimesmo se ha añadido a esta obra en esta ultima addition treze quistiones del philocolo de Iuan Boccaccio [por Alonso de Vlloa], 12mo. *fine copy in blue morocco extra, gold tooling, gilt marbled edges, by Lortic*
Venetia, Gabriel Giolito de Ferrariis, 1553 — 3 3 0

811 RACINE (J.) OEUVRES complètes, avec les notes de tous les commentateurs, par L. Aimé Martin, 7 vols. 8vo. *portrait and proof impressions of the exquisite plates designed by Moreau le jeune, Girodet, and Desenne; red morocco super extra, gilt edges, by Lortic* *Paris,* 1825 — 18 18 0

812 RAVIGLIO ROSSO (Givlio) I Svccessi d'Inghilterra dopo la morte di Odoardo Sesto fino alla givnta in qvel regno del Sereniss. Don Filippo d'Austria Principe di Spagna, sm. 4to. *fine copy in blue morocco extra, gilt marbled edges, by Lortic, bound from an uncut copy, and the edges merely trimmed*
Ferrara, 1560 — 3 3 0

A very curious account of the landing of Philip of Spain, his journey to Winchester, and marriage with Queen Mary.

813 SPECULUM. LE MIROIR DE LA REDEMPTION HUMAINE IMPRIME A PARIS, sm. folio, lettres gothiques, *double columns,* 232 *rude and curious woodcuts; fine copy in crimson morocco extra, gilt edges, by Lortic, from the Seillière library* *Paris, par Nicolas desprez . . pour iehan petit* (*environ* 1505) — 32 0 0

This is the translation made by Julien Macho from the celebrated blockbook Speculum and was first printed at Lyons in 1478. The woodcuts are very curious; being far more numerous than those of the original work, and certainly not less primitive.

814 [SPIRITO (Lorenzo)] LIBRO DE LA VENTURA O VERO DE LE SORTE . . sm. folio, gothic letter, *a curious fortune-telling book, full of striking woodcut figures and borders designed by a master-hand ; very fine copy in olive morocco extra, gilt edges, by Lortic*
Millão per Zanoto de castellion . . ale spese de Iohāne Iacobo de Legnão & fratelli, 1508 30 0 0

815 THEVENOT. Recueil de Voyages de Mr. Thevenot, sm. 8vo. *maps and plates, beautiful copy in crimson morocco extra, gilt edges, by Lortic*
Paris, 1681 15 15 0

This rare volume comprises the FIRST EDITION of the first Voyage (from the North) down the Mississippi (by Père Marquette and Louis Jolliet in 1673), with a map of the great river and its tributaries. Here also was published, for the first time in its integrity, Abel Tasman's map of his discoveries in Australasia (New Zealand, Van Diemen's Land, etc.), the text of his voyage having been printed as one of the very rare additional pieces in Thevenot's large collection of Voyages, to which this small "Recueil" forms a necessary supplement.

816 [TORY (Geoffroy)] Champ Flevry. Au quel est contenu Lart & Science de la deue & vraye Proportiō des Lettres Attiques, quō dit autremēt Lettres Antiques, & vulgairement Lettres Romaines proportionnees selon le Corps & Visage humain . . sm. folio, *beautiful woodcuts by G. Tory, including a great variety of alphabetical forms and letter-types, and comprising even an Arabic and a Samaritan alphabet ; with various elegant ornamental designs ; crimson morocco extra, gilt edges, by Lortic, from the Didot library* (240 *mill.*)
Pour Maistre Geofroy Tory de Bourges, Autheur dudict Liure . . Et pour Giles Gourmont, 1529 24 0 0

The text begins after breakfast in bed on the morning of the *fete aux Rois*, 1523. The author thinks of many things; amongst others, "me souvint de quelque lettre Antique que iauoys nagueres faicte pour la maison de mō seigneur le tresorier des guerres maistre Iehan groslier . . . amateur de bonnes lettres & de tous personnages sauans desquelz aussi est tresame & extime tant de la que deca les mons." It may be conjectured that Tory meant the models of the antique (*i.e.* the Roman) letters which were used in lettering Grolier's books, apparently not later than 1520.

817 UGO DA CARPI. THESAVRO DE SCRITTORI Opera artificiosa laquale con grandissima arte . . insegna a Scriuere diuerse sorte littere . . Tutte extratte da diuersi et probatissimi Auttori : & massimamente da lo preclarissimo Sigismvndo fanto . . Intagliata per Vgo da Carpi . . . Anchora insegna de atemperare le Penne . . . e fare inchiostro . . sm. 4to. *a great number of specimens of ornamental Penmanship, remarkable alphabets, etc. with a text for the use of the Calligrapher on the subject of tools, method of work, preparation of the materials, etc. ; fine copy in olive morocco extra, gilt edges by Lortic*, RARE *s. l.* 1535 12 12 0

The last four leaves are a sort of Abacus, containing columns of numbers entirely engraved, with the inscription at end, "Angelus Mutinen. composuit."

818 VECELLIO. HABITI ANTICHI ET MODERNI di tutto il Mondo, di Cesare Vecellio . . sm. 8vo. (12mo.), 506 *beautiful full-page woodcuts of figures in various forms of national or local Costume, red morocco extra, gilt edges, by Lortic, fine copy* *Venetia, Gio. Bernardo Sessa*, 1598 10 10 0

Best edition, containing 86 woodcuts more than were in the first edition of 1590.

819 VERDIZOTTI (Gio. Maria) dell' Aspramonte poema heroico canto primo (in ottava Rima), 12mo. *red morocco extra, gold tooling, gilt edges, by Lortic*
Venetia, Gioliti, 1591 1 10 0

Extremely rare. This copy contains the scarce Avviso in which is stated that this canto was written when the author was between fifteen and sixteen years of age.

820 VIRGILII MARONIS (P.) ENEIDOS LIBER, sm. 8vo. FINE MANUSCRIPT ON VELLUM *by an Italian Scribe, with border and initial letters illuminated in gold and colours ; light brown morocco super extra, rich gold tooling, gilt gaufré edges, by Lortic* *About* 1470 50 0 0

A charming book, inside and outside. The Grolieresque pattern on the sides is in the purest taste, and the back is tooled to match. In the border on the first page, which consists of branchy interlacements and convolutions in the old Italian style, a portrait of Virgil is found, as well as the shield on which the arms of the first possessor were emblazoned. These have been effaced. The shield is encircled by a ring of gold, distinctly a finger-ring, not a mere circlet.

The various books of the poem are preceded by summaries in verse, attributed to Ovid.

821 VIRGILO DEGVISAT, o L'ENEIDO BURLESCO, del Sr. de VALES, de Mountech, sm. 4to. *fine copy in green morocco super extra, gilt edges, with inlays of purple morocco on the back, by Lortic* *Tovlovso*, 1648 30 0 0

COLLATION: title and dedication, 2 leaves; libre prumié, pp. 1-58; blank leaf; libre segoun, pp. 1-74; libre tresieme, pp. 1-68; libre quatrieme, pp. 1-75. This description is necessary because Brunet describes the work as having no more than three parts; from which it may be conjectured that perfect copies are excessively rare. The present copy, which fetched 780 fr., plus the commission, at the Didot sale, enabled Brunet's continuator to give a correct description in the supplement of the Manuel.

Bauzonnet - Purgold, Bauzonnet, Bauzonnet - Trautz, Trautz-Bauzonnet.

822 [GOUDAR (Chevalier de)] Histoire des Grecs ou de ceux qui corrigent la Fortune au Jeu, 12mo. *fine copy in blue morocco extra, gold borders in compartments, gilt edges, by Bauzonnet-Purgold* *La Haye*, 1757 2 16 0

Probably bound in 1830, the year in which Bauzonnet succeeded to the proprietorship of Purgold's business. The inscription Bauzonnet-Purgold appears inside the cover; on the back there is the name of Bauzonnet.

With the *ex libris* of Comte H. de la Bedoyère on a leather label bearing his arms.

823 ARETINO (Pietro) Ragionamento de la Nanna et de la Antonia . . . composto dal divino Aretino . . *date cut off*, *Parigi*, 1534—Dialogo di M. Pietro Aretino, nel qvale la Nanna il primo giorno insegna a la Pippa sva Figlivola a esser Pvttana . . . *Turino*, 1536, 2 vols. in 1, 12mo. *orange morocco extra, gilt marbled edges, by Bauzonnet* 1534-36 6 6 0

Charles Nodier's copy with his *Ex Musæo*, and his autograph note on fly-leaf "*Editions originales de la plus grande rareté et que je n'ai jamais vues réunies dans un autre exemplaire—Charles Nodier.*"

The place-names are of course false, both books having been produced at Venice by the same printer in the specified years. They are the first editions of the infamous *Ragionamenti* with which the divine Aretino enriched the world's improper literature.

824 ARETINO, Dialogo . . nel qvale la Nanna . . . . 12mo. *smooth red morocco extra, gilt edges, by Bauzonnet* *Torino* (*i.e. Venezia*), 1536 3 0 0

This is another copy of the second piece of the original Ragionamenti.

825 ARETINO (Pietro) CAPRICCIOSI & PIACEVOLI RAGIONAMENTI (con LA PUTTANA ERRANTE), 2 vols. in 1, 12mo. *fine copy in blue morocco extra, gilt edges, by Bauzonnet* *Cosmopoli* (*Elzevier*), 1660 7 7 0

157 millimètres in height, and having several leaves with the lower margins uncut. The *Puttana Errante* consists of 38 pp., in accordance with Brunet's description of the *bonne édition originale.*

826 CANCIONERO GENERAL: qve contiene mvchas obras de diuersos autores antiguos, con algunas cosas nueuas de modernos, de nueuo corregido y impresso, sm. 8vo. (12mo.), *beautiful copy in red morocco extra, gilt edges (by Bauzonnet), Nodier's copy, with his label,* "Ex Musæo Caroli Nodier" *Anvers, Martin Nucio*, 1557 48 0 0

EXTREMELY RARE. It is, on the whole, with regard to the text which it contains, the most intrinsically valuable of all the editions of the Cancionero General.

827 CASTILLEJO (Christoval de) Las Obras . . corregidas y emendadas, 18mo. *fine copy in green morocco extra, gilt marbled edges, by Bauzonnet* *Anvers, Pedro Bellero*, 1598 4 4 0

With Charles Nodier's "Ex Musæo."

828 ERCILLA Y ÇUNIGA (Don Alonso de) Primera, Segvnda, y Tercera partes de LA ARAUCANA, 12mo. *fine copy in blue morocco extra, gilt marbled edges, by Bauzonnet, from C. Nodier's library, with his label,* "Ex Musæo" *Anvers, Pedro Bellero*, 1597 2 10 0

The back round, and full-gilt in a Padeloup style.

829 GALIEN. LHYSTOIRE DU PREUX & VAILLANT CHEVALIER GALIEN RETHORE filz au Conte Oliuier de Vienne Per de France . . sm. 4to. lettres gothiques, *with several woodcuts, title printed in red and black; red morocco extra, gilt edges, by Bauzonnet, from the Seillière library* . . *Paris pour Iehan bonfons* . . (*circ.* 1545) 10 0 0

One of the best and most entertaining of the Charlemagne romances.

830 GODEFFROY DE BOUILLON. La genealogie auecques les gestes & noBles faitz darmes du trespreux et renomme prince Godeffroy de boulion: et de ses cheualereux freres Baudouin et Eustace: yssus &

descēdās de la tresnoble & illustre lignee du vertueux cheualier au cyne . . . small folio, gothic letter, *numerous splendid woodcuts, a magnificent copy, very clean and large, with many rough leaves; red morocco extra, lined* (DOUBLÉ), *with richly tooled blue morocco, leather joints, vellum fly-leaves, gilt edges, by Bauzonnet*
Paris par michel le noir . . Mil cinque (sic) *centz & quatre* . (1504) 72 0 0

EXCESSIVELY RARE. The earliest edition known to Brunet.

831 JUDAS MACHABEUS. Les excellētes magnifiques et triumphantes croniques . . . du trespreux et valeureux prince Judas machabeus . . . sm. folio, **First Edition,** lettres gothiques, *fine woodcuts; magnificent copy in brown morocco extra, blind-tooled sides, gilt marbled edges, by Bauzonnet* *Paris, Anthoine Bonnemere,* 1514 35 0 0

This copy, like the one previously described as bound by Duru, has not the leaf of table which Brunet specifies. With the labels of M. Didot, and of a preceding owner.

832 PERCEVAL LE GALLOYS. Tresplaisante et Recreatiue Hystoire du Trespreulx et vaillant Cheuallier Perceual le galloys . . sm. folio, lettres gothiques, **quite perfect, with the four extra leaves** "Elucidatiō de Lhystoire du Graal"; *very fine and tall copy in crimson morocco super extra,* DOUBLÉ *with olive morocco, gilt border inside, gilt edges, by Bauzonnet, from the Yemeniz, Benzon, and Seillière libraries; enclosed in a case* *Paris, Jehan sainct denys. et Jehan longis . . Lan mil cinq cens trente* (1530) 70 0 0

This copy fetched at Mr. Benzon's sale 5800 francs (*plus* the usual commission). Another perfect copy fetched at the Double sale 4450 fr.

833 (VIRGILLE.) Cy commencent les faitz merueilleux de virgille. [Head of A ii:] Cy cōmence les ditz de virgille et les merueilles quil fist estant a romme, sm. 4to. Gothic letter, *with woodcuts; blue morocco extra, gilt edges, by Bauzonnet*
[*At end:*] *Cy finissent les faitz merueilleux de virgille nouuell* (*sic*) *primes* (*sic*) *a paris par Iehan trepperel . libraire demouran* (*sic*) *neufue nostredame a lenseigne de lescu de france.* (*Vers* 1510) 18 18 0

First known edition; EXTREMELY RARE. This copy sold for 1320 francs in the Yemeniz sale.

834 LOMME PECHEUR Par personnaiges ioue nouuellement . . . small 4to. lettres gothiques, 2 *woodcuts; title slightly mended; blue morocco extra, lined inside with crimson morocco decorated with an extremely rich and elegant dentelle pattern in gold*
. . *īprime par Iehan trepperel, īprimeur & libraire* . . (*about* 1510) 16 16 0

The twelve books immediately preceding were all bound between 1830 and 1840, and all bear the name of Bauzonnet alone, although some of them, notably *Lomme Pecheur* were, it is plain, the work of Trautz only.

835 ANTONIO DA PISTOIA, Operetta noua de doi nobilissimi Amāti Philostrato & Pamphila. Cōposta in Tragedia (in terza Rima), 12mo. *woodcut title, red morocco extra, gilt edges, by Bauzonnet-Trautz*
Venetia, Zorzi di Rusconi, 1518 2 2 0

This early Italian tragedy was composed for representation, and actually produced on the stage of Ercole d'Este's theatre at Ferrara between 1490 and 1500.
The name of Bauzonnet-Trautz was used from 1840-47, but all the work was done by Trautz.

836 CHARTIER (Alain) SENSUYŪET LES FAICTZ DE MAISTRE ALAĪ CHARTIER . . *Colophon:* Cy finissent les faitz, ditz & balades Maistre Alain chartier . . small 4to. lettres gothiques, *woodcut on title; fine copy in green morocco super extra, gilt edges, by Bauzonnet-Trautz,* RARE
Paris, Veufue Jehan Trepperel et Jehan Jehannot, s. d. (*circa* 1515) 30 0 0

837 CONTI. *Folio* 2: IVSTI DE COMITIBVS . . libellvs . . intitulatvs LA BELLA MANO, smallest 4to. *folio* 59 *inimitably facsimiled, fine copy in red morocco extra, gilt marbled edges, by Bauzonnet-Trautz* *Veneciis,* 1474 7 10 0

Excessively rare. This copy sold for 345 francs in Libri's sale.
The work consists of love-sonnets, written about the middle of the fifteenth century.

838 GOBIN (Robert) LES LOUPS RAUISSANS . . . thick small 4to. *First Edition*, lettres gothiques, *numerous large and striking woodcuts, including an original* DANCE OF DEATH, *singularly well engraved; very fine copy in French blue morocco extra, by Bauzonnet-Trautz, from the Yemeniz and Didot collections* *Anthoine Verard, s. a.* (? 1503-4) 63 0 0

839 LE FEURE (Raoul) LE RECUEIL DES HYSTOIRES troyēnes cōtenant troys liures . . . sm. folio, lettres gothiques, *numerous large fine woodcuts, including some of full-page size, elegant woodcut initials, including a very large one with a splendid border on the first page of text; dark purple morocco extra, gilt edges, by Bauzonnet-Trautz*
Lyon, Michel Topie & Jaques Herēberck, 1490 48 0 0

FIRST EDITION PRINTED IN FRANCE. "Edition aussi précieuse par sa grande rareté que curieuse pour les gravures en bois qui la décorent."—Dibdin regarded it as one of the greatest treasures of Lord Spencer's library, and gave a number of facsimiles from the woodcuts in his Aedes Althorpianæ.

From the Yemeniz and the Crawford libraries in succession; with the book-plate of each.

840 MARCOLINO (Francesco) LE SORTI . . intitolate Giardino de Pensieri . . sm. folio, 100 *fine large woodcuts (including portrait), and a great number of small ones; fine copy in red morocco extra, gilt marbled edges, by Bauzonnet-Trautz* *Venetia, F. Marcolino*, 1540 15 0 0

A fortune-telling book, dedicated to Ercole d'Este, Duke of Ferrara, and illustrated with sumptuous elegance.

841 MELIADUS DE LEONNOYS. Ou present Volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys: Ensemble plusieurs autres nobles proesses de Cheualerie, faictes tant par le roy Artus, Palamedes, le Morhoult dirlande, le bō cheualier sans paour, Galehault le brun, Segurades, Galaad que autres bons Cheualiers estans au temps du dit roy Meliadus . . small folio, gothic letter, *with woodcut border to title, a beautiful copy, from the private library of King Louis Philippe (Palais Royal), with the stamp on the title, red morocco super-extra, gilt marbled edges,* EXTREMELY RARE
Paris (Denis Ianot), 1532 48 0 0

The binding is not signed, but is evidently by Bauzonnet-Trautz, about 1850.

842 MORI DA CENO (Ascanio de) Givoco piacevole—Alcvne Rime d'Ascanio de Mori—Ragionamento d'Ascanio de Mori in lode delle Donne—3 parts in 1 vol. sm. 4to. *fine copy in blue morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Mantova*, 1580 1 10 0

843 ——— Prima parte delle Novelle, sm. 4to. *fine copy in blue morocco extra, gilt marbled edges, by Bauzonnet-Trautz* *Mantova*, 1585 3 3 0

No more than this first part was ever published.

844 PERESIO (Gio. Camillo) il Maggio Romanesco ouero il Palio conqvistato poema epicogiocoso nel linguaggio del Volgo di Roma, 12mo. FINE PAPER, *red morocco extra, gilt marbled edges, by Bauzonnet-Trautz*
Ferrara, 1688 2 8 0

845 VALENTIN ET ORSON. *Colophon:* Cy finist lystoire des deux vaillans cheualiers Valentin et Orson filz de lempereur de grece . . sm. folio, lettres gothiques, *numerous woodcuts, a very fine copy in brown morocco super-extra, gilt marbled edges, by Bauzonnet-Trautz*
Lyon, Jaques maillet, 1489 80 0 0

FIRST EDITION; formerly in the Yemeniz library, and afterwards in that of Lord Crawford. It had some facsimile leaves when it fetched about 2100 francs at the Yemeniz sale; the genuine leaves have been substituted since, and the book is absolutely perfect.

846 ALBONESE. Introdvctio in Chaldaicam linguā, Syriacā, atqꝫ Armenicā, & decē alias linguas. Charactervm differentiū Alphabeta, circiter quadraginta. . . Mystica et Cabalistica. . . Theseo Ambrosio ex Comitibus Albonesii . . authore, sm. 4to. *woodcuts, fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Papiæ*, 1539 5 0 0

Count Albonese was the friend of the celebrated Postel, as appears from the correspondence in this very curious and rare volume. Amongst the other curiosities

is a facsimile of a letter written by the Devil to Ludovico di Spoleto.—Libri's copy sold for 150 francs.

Between 1847 and 1851 Bauzonnet was still a partner, but practically out of the business, and he ceased to have any connection whatever with it after the latter year. From 1847 Trautz signed "Trautz-Bauzonnet."

847 ALIONI. OPERA JOCUNDA No. D. Johãis georgii Alioni Astensis Metro macharronico Materno: & Gallico composita, 12mo. *wanting leaf with Imprint and a few others; fine copy in red morocco super extra, rich gold tooling, doublé with blue leather bordered with gold, gilt marbled edges, by Trautz-Bauzonnet, whose Bill charging* 300 *francs for the binding is added* *Asti*, 1521 12 12 0

"Ce livre fort curieux, et qu' une suppression sévère a rendu excessivement rare, n'est bien connu que depuis peu." Although Brunet gives a collation and states the number of leaves, he only specifies three copies, all of which were imperfect. Those three copies were in the libraries of Gaignat and La Vallière, Hanrott and Heber, Libri; and are the only ones besides the present which seem to have passed through the market. The French poems, ballades, etc., at the end are the most interesting portion of the book; Brunet caused them to be privately reprinted.

The binding is one of the most charming possible examples of Trautz. It was done in 1849.

848 ALONSO XI. Poema de Alfonso Onceno Manuscrito del Siglo XIV publicado por vez primera . . con noticias y observaciones de Florencio Janer, 8vo. *red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet* *Madrid*, 1863 2 12 0

A fine example of Typography. Every page of the strong white paper is ruled with red lines.

849 ARETINO (Pietro) Sette Salmi della Penitentia, sm. 4to. *woodcut portrait after Titian, brown morocco extra, gilt edges, by Trautz-Bauzonnet*
Vinegia, Francesco Marcolini ha fatto imprimere per Maestro Gioann' Antonio de Nicolini da Sabio, 1534 2 8 0

850 ——— DE LE LAGRIME D'ANGELICA . . dve primi canti, 12mo. *blue morocco extra, bound from a stitched copy, the* UNCUT EDGES *slightly trimmed and gilt* *S. n.* (*about* 1538) 2 12 6

This edition consists of 28 leaves, and is undescribed by Brunet, although evidently one of the earliest. It most nearly corresponds with the edition of Genoa, 1538, which is mentioned in the *Manuel*.

851 AUGURELLI (Aurelii) Carminum Liber primus, sm. 4to. *large woodcut of a violin and bow, red morocco extra, gilt edges, by Trautz-Bauzonnet* *Veronæ*, 1491 8 8 0

On the last page, we find a MS. inscription, "Liber Petri Franc. de Giambolariis B.J." This was the great Florentine scholar (1495-1564), the founder of the Academy which became afterwards "Della Crusca."

852 BARROS (Ioão de) A primeira parte da CRONICA DO EMPERADOR CLARIMVNDO, donde os Reys de Portvgal descendem, sm. folio, *woodcut, fine copy in red morocco, gilt marbled edges, by Trautz-Bauzonnet*
Lisboa, Antonio Aluarez, 1601 10 10 0

The tooling on the back is extremely elegant, somewhat in the Eve style. Barros' name does not appear on the title, but only at the head of the prologues. He describes the story as taken from the Hungarian, and as communicated to him in speech by "Carlim Delamor," one of those Germans and other foreigners who came to the court along with the Queen of King Manuel; but it is evidently all his own. No more than this *primeira parte* was ever printed. It appeared first at Coimbra in 1520.

853 BEMBO. GLI ASOLANI DI MESSER PIETRO BEMBO, 8vo. FIRST EDITION, *one of the early copies before the dedication to Lucretia Borgia and the errata were suppressed; very fine copy in brown morocco super extra, gilt marbled edges, by Trautz-Bauzonnet* *Venetia, Aldo Romano*, 1505 6 6 0

Very rare. Sir John Thorold's copy sold for £5. 2*s* 6*d*.

854 BOCCACCIO. IL DECAMERONE DI MESSER GIOVANNI BOCCHACCIO nvovamente stampato con tre Novelle aggivnte, sm. 4to. UNCASTRATED EDITION, *with* 100 *woodcuts; fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet*
Firenze, Philippo di Giunta, 1516 31 10 0

VERY RARE and valuable. It is the first edition from the Giunta press and is even rarer, while no less highly prized, than the famous *Ventisettana*. The three additional novels at the end, although not really by Boccaccio, are quite as interesting as the rest. They were not reprinted.

855 BOSCAN. Las Obras de Boscan y algvnas de GARCILASSO DE LA VEGA repartidas en qvatro libros, sm. 4to. *fine copy in blue morocco extra, gilt edges, by Trautz-Bauzonnet*

Acabaron se de imprimir . . en Barcelona en la officina de Carles Amoros, 1543 30 0 0

FIRST EDITION. ONE OF THE RAREST BOOKS IN SPANISH LITERATURE. Only eight other copies are known; five of which are locked up in public libraries.

856 BOTURINI BENADUCI (Lorenzo) Idea de una nueva Historia General de la AMERICA Septentrional, fundada sobre Figuras, Symbolos, Geroglificos y Manuscritos de Autores Indios, ultimamente descubiertos Catalogo del Museo historico Indiano de Benaduci—2 parts in 1, sm. 4to. *frontispiece, portrait, blue morocco extra, gilt edges, by Trautz-Bauzonnet* *Madrid*, 1746 3 3 0

857 BOCCACCIO. Le Cento Novelle [del Boccaccio] da Messer Vincenzo Brvgiantino detto, in ottava rima . . sm. 4to. *with woodcuts and initials, very fine copy in green morocco extra, gilt edges, by Trautz-Bauzonnet,* VERY RARE *In Vinegia, per Francesco Marcolini*, 1554 15 0 0

"Volume très-rare.—*Brunet.*

858 BURCHIELLO. Incomenciano li Sonetti de Bvrchiello Fiorentino faceto et eloqvente in dire cancione et Sonetti sfogiati, sm. 4to. *Roman letter, apparently wanting leaf* h 5 *near the end; fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet*

Venetiis, Antonius de Strata de Cremona, 1483 5 0 0

Very rare. Brunet questions the existence of this edition.

859 CHAMPIER (Symphorien). Le recueil ou croniques des hystoires des royaulmes daustrasie, ou france orientale dite a present lorrayne De hierusalem, de Cicile. Et de la duche de bar. Ensemble des sainctz contes et euesques de toulx contenant sept liures tant en latin que en francoys . . . Ad lectorem . . . Champier, small folio, gothic letter, *with fine woodcuts, a beautiful large copy, red morocco extra, gilt marbled edges, by Trautz-Bauzonnet,* RARE

apud Lugdunum in officina Vincentij de portunarijs de tridino, 1510 40 0 0

This superb copy has belonged in succession to various distinguished owners: Revoil, the Prince d'Essling, the Duc d'Aumale, M. Double, and Ambroise Firmin-Didot.

It has the morocco label of M. Double, and the name of J. Coppinger is stamped on the portion of the cover which is folded back inside. For him therefore the book seems to have been bound.

860 CHARTIER (Alain). LES FAIZ MAISTRE ALAIN CHARETIER . . . 2 vols. in 1, small folio, gothic letter, *with woodcuts; the autograph of the French poet* "Amadis Jamin" *on the title; beautifully bound in green morocco super-extra, lined* (DOUBLÉ) *with citron morocco, leather joints, gilt edges, by Trautz-Bauzonnet*

Finissent les faitz, dictes et balades maistre Alain chartier Paris par Pierre le caron [*about* 1490] 36 0 0

With the *ex libris* labels of Double, Desq, and Firmin-Didot, who possessed the volume in succession.

861 CATECHISM. VI Intragvidamaint dad infurmar la Giuuantun in la vera cretta . . . traas Durich Chiampell, 12mo. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Basel.* 1606 2 2 0

An excessively rare Catechism in the Romansh language of the Grisons.

862 CID. CORONICA DEL MUY ESFORCADO Y INUENCIBLE CAUALLERO EL CID RUY DIAZ CAMPEADOR DE LAS ESPAÑAS, sm. 4to. black letter, *woodcut on title and full-page wood-engraving of a battle on last leaf; fine copy in red morocco extra, gold tooling, gilt edges, by Trautz-Bauzonnet*

Toledo, Miguel de Eguia, 1526 31 10 0

This copy, which is the only one known, fetched 625 fr. at Solar's sale nearly thirty years ago.—The book is the popular chap-book history of the Cid current in the fourteenth and fifteenth centuries, and very different from the well-known Chronicle in which his life is treated as a wholly historical subject.

863 CONTRERAS. Dechado de varios Svbiectos: compuesto por el Capitan Hieronymo de Contreras, 12mo. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Alcala de Henares*, 1581 2 2 0

A miscellany of prose and verse in the form of a narrative related by the author himself.

864 [CORLIEU (Girard).] Briefue Instruction pour Tous Estats, En laquelle est sommairement declairé, comme chacun en son Estat se doit gouuerner, et viure selon Dieu, small 4to. CURSIVE TYPE, *a wonderfully fine copy, large and clean, red morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet*

Paris, Philippe Danfrie, et Richard Breton . . . M.v.cLviij. (1558) 52 10 0

EXTREMELY RARE. Printed in very curious *lettres de civilité*. The earliest edition mentioned by Brunet is that of 1561.

The preface is signed by François Veilroc, the latter of which words is the name Corlieu reversed.

865 CYRIL (St.) SPECULUM SAPIĒCIE BEATI CIRILLI EPISCOPI ALIAS QUADRIPERTITUS APOLOGIETICUS VOCATUS, sm. folio, *fine copy with leaves* UNCUT, *in brown morocco extra, by Trautz-Bauzonnet*

s. l. & a. (*Basileæ, M. Wenssler, circa* 1474) 7 7 0

Formerly in Heber's library.

866 DIAZ (Juan) HISTORIA VERA de morte sancti iuri Ioannis Diazii Hispani, quem eius frater . . . nefariè interfecit: per Claudium Senarclæum . . 12mo. *brown morocco extra, gilt edges, by Trautz-Bauzonnet*

(*? Basil.*) 1546 10 10 0

Only three copies of this curious work are known. Juan Diaz was one of the few Spaniards who took to the new religion, and this is an account of his assassination by his own brother Alfonzo Diaz. Claude Senarclé, who witnessed the murder, is not supposed to have written the book himself, but merely to have communicated the facts to Dryander (Francisco de Enzina) who set them down for the printer.

866* ESLAVA (Antonio de) Parte primera, del libro intitvlado NOCHES DE INVIERNO, 12mo. FIRST EDITION, *fine copy in crimson morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Pamplona, Carlos de Labayen*, 1609 3 8 0

This first part is all that was published. It contains three Noches full of miscellaneous stories. The Salvá collection had only the second edition, reprinted at Barcelona in the same year.

867 FANTI (Sigismondo) TRIOMPHO DI FORTVNA, folio, 133 *large woodcuts, besides an innumerable quantity of small ones; very fine copy in brown morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet*

Venegia, Agostin da Portese ad instantia di Iacomo Giunta, 1527 40 0 0

The fan-pattern in gold on the sides is a beautiful imitation of Le Gascon.

An extremely rare Fortune-Teller engraved throughout on wood with the exception of the sixteen preliminary leaves and the Quatrains in answer to the Questions. It may therefore be regarded as a BLOCK-BOOK, with movable types inserted where required. Amongst the figures in the engravings there are portraits of many distinguished Italians of the preceding thirty years. The first page of the book has the signature of I·M· as designer or engraver.

868 FIERABRAS. *Fol.* 1*a:* sAinct pol docteur de verite nous dit . . . . *Colophon:* Cy finist Fierabras imprime a lyon par maistre guillaume le roy le . xx . iour de ianuier. M.CCCC.lxxxvi. *followed by a leaf containing a large wood cut of Charlemagne enthroned*, sm. folio, **lettres gothiques,** *numerous bold woodcuts; fine large copy with numerous uncut leaves, red morocco super extra, gilt marbled edges, by Trautz-Bauzonnet* *Lyon, Guillaume Leroy*, 1486 120 0 0

EXCESSIVELY RARE. This copy, which had previously belonged to the Prince d'Essling, fetched at the sale of the Yemeniz library 2950 francs plus commissions.—The book is generally confounded with the story of Fierabras, of which it bears the name, but which is only one of the sections of the work. It would be more correctly described as the Romance of Charlemagne, of which it is the only collective form, and it was the first printed work of that cycle, just as the Morte Arthur was the first printed work of the British cycle; the intitulation in each case being incorrect and partial.—See amongst the bindings of Thouvenin a copy of the 1489 edition, from which it appears that JEAN BAGNYON of Lausanne was the prose compiler of the book (about 1470).

869 FIRENZUOLA. Prose di M. Agnolo Firenzvola Fiorentino, sm. 8vo. *with woodcuts in the portion intitled* "Delle bellezze delle Donne"; *beautiful copy in crimson morocco extra, gilt marbled edges, by Trautz-Bauzonnet*
Fiorenza, Lorenzo Torrentino, 1552 2 2 0

870 [PAGAN (Matio)] GIARDINETTO NOVO DI PVNTI TAGLIATI Et gropposi, per exercitio & ornamento delle Donne, sm. 4to. *title engraved with figure of a lady upholding the sacred monstrance, the dedication in letterpress on the back, and 44 pages entirely occupied by elegant woodcut designs of lace-work; citron morocco extra, gilt edges, by Trautz-Bauzonnet*
S. n. (*Venice, about* 1550) 24 0 0

This beautiful book is excessively rare.

871 GREGORIO. EL LIBRO DEL DIAGOLO (*sic*) DE SANT GREGORIO, sm. 4to. Gothic letter, *fine copy in brown morocco, gilt edges, the sides and back blind-tooled with a beautiful pattern in the Eve style, by Trautz-Bauzonnet*
S. n. (*With the woodcut printer's-mark of Henrique Meyer, printer at Toulouse, about* 1490) 25 0 0

An unknown and undescribed Spanish text, containing the four books of St. Gregory's Dialogues, translated by an anonymous writer, and printed, as the type and the printer's mark show, at Toulouse, between 1485 and 1495.

COLLATION: signatures a—h k—ꝯ, &, aa, bb, in eights; rr, twelve leaves of which the last is blank. Thus the book consists of 212 leaves and is quite perfect, notwithstanding that i is skipped in the signatures. The title is the first leaf of signature a, although the second and third leaves of the first sheet are marked ai, aii.

872 HAEDUS (Petrus). DE AMORIS GENERIBVS, sm. 4to. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet*
Tarvisii per Gerardvm de Flandria, 1492 4 4 0

This extremely curious book, printed in the fine small Roman characters (with the long letters elongated a little beyond their due proportion) peculiar to the first press of Treviso, is anterotic in its purpose, but serves a different end by its minute handling of the subject.

873 HUON DE BORDEAUX. Les gestes et faictz merueilleux du noble Huon de Bordeaulx Per de France, Duc de Guyenne. Nouuellement redige en bon Francoys: . . small 4to. gothic letter, *with woodcut on title and others in text, a few letters in the headlines of the Table and the headline of the last leaf restored, a clean copy* (186 × 127 *millimètres*), *blue morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet, from the Didot collection*, VERY RARE
A. Paris . Pour Jean Bonfons [*About* 1530] 25 0 0

874 ——— the same, small 4to. *a very fine and large copy* (201 × 139 *millim.*) *red morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet*
[*About* 1530] 40 0 0

875 HVTTEN (Vlrichi de) Invectivarvm cvm aliis quibvsdam in Tyranvm Wirtenpergensem opvs, sm. 4to. *woodcuts, fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet*
Excvsvm in Arce Stekelberk, 1519 5 5 0

This rare volume, although stated to be printed in Arce Stekelburg (Hutten's own castle), was really printed at Mayence by J. Schöffer, and thus described to save the printer from prosecution, which, however, he did not ultimately escape. One of the beautiful woodcuts represents the murder of John von Hutten, and another is a portrait of Ulrich von Hutten.

876 [JACQUES DE CESSOLE] Le Jeu des eschez moralise Nouuellement imprime a paris. *Colophon:* Cy finist le liure des eschez et lordre de cheualerie translate de latin en Francoys . . sm. folio, lettres gothiques, *with woodcuts; red morocco extra, gilt edges, by Trautz-Bauzonnet, from the Didot collection*
. . *Lan. M. v. c. &. iiii. Pour anthoine verart*, 1504 150 0 0

First edition known of this translation, copies of which are extremely rare. It is dedicated to Anne de Bretagne, who is represented playing chess, in a large woodcut.

The Chess-treatise ends on folio 58. On the reverse of that leaf, we find *Cy finist* etc., and beneath it a woodcut; under which are the

words "Sensuyt vng liure qui consone fort a la matiere precedente dudict Jeu des eschez. Atous Nobles: princes: cheualliers et gens de touz estatz." On folio 82 recto "Cy fine le liure de lordre de cheualerie," and a little below (by way of intitulation to a third piece "Cest vng petit trectie a lenseignement et au prouffit de tous princes et barons qui le vouldrōt entendre et garder le quel fut fōde et extraict dune fiction trouuee en escript. Et se commence comme il sensuvt."

877 JOAN OF ARC. Sibylla Francica seu de admirabili Pvella Iohanna Lotharinga . . Dissertationes aliquot coæuorum Scriptorum . . . Item Dialogi duo de Qverelis Franciæ et Angliæ . . omnia ex Bibliotheca Melchioris Haiminsfeldii Goldasti eruta . . sm. 4to. *fine copy in red morocco extra, gold wreath on sides, gilt marbled edges, by Trautz-Bauzonnet, very scarce* *Ursellis*, 1606 3 3 0

878 [LANDI (Ortensio)] Paradossi cioe, Sententie fvori del comun parere—CONFVTATIONE del libro de Paradossi—2 vols. in 1, 12mo. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Vinegia*, 1544 1 1 0

Landi's Paradoxes was placed in the Index and strictly suppressed. It is an extremely curious work and would well repay reading. The Confutation is also by him, but both works are anonymous.

879 [LETI (Gregorio)] IL PVTTANISMO ROMANO . . . con il nvovo Parlatorio delle Monache satira comica di Baltassaro Sultanini, 12mo. *fine copy in citron morocco extra, gilt edges, by Trautz-Bauzonnet* *Londra, Tomaso Bvet*, 1669 1 11 6

The imprint is of course fictitious, as, from the nature of the book, might easily be surmised.

880 LOCHER (Jacobus). LIBRI PHILOMUSI. Panegyrici ad Regē Tragediā de Thurcis et Suldano Dyalog' de heresiarchis. small 4to. *Roman letter, except the headings which are in Gothic, 62 leaves, with 20 woodcuts; fine copy, with many uncut leaves, in brown morocco extra, gilt edges, by Trautz-Bauzonnet* *Argentine per Magistrum Iohannē Grüninger. Anno christo* (sic) *salutifero*. 1497 7 7 0

RARE. The chief piece in the volume is a drama on the subject of a holy war, in which the Pope and the Emperor, the Sultans of Turkey and Egypt are amongst the characters.

881 MALESPINI (CELIO) DVCENTO NOVELLE, 2 parts in 1 vol. sm. 4to. *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet, rare* *Venetia*, 1609 5 5 0

A rich variety of plots for modern novelists may be found in this most interesting collection.

882 MARCH (Ausias). Las obras del famosissimo philosofo y poeta mossen Osias Marco . . folio, FIRST EDITION, FINE COPY *in red morocco extra, gilt edges, by Trautz-Bauzonnet* (275 *millimètres*) *Ualencia Por Juan Nauarro* . . 1539 25 0 0

883 ——— the same, *a very large and very fine copy, having a leaf or two mended near the end, in red morocco extra, gilt edges, by Trautz-Bauzonnet* (289 *millimètres*) 1539 28 0 0

Each leaf contains four stanzas, two of the original Limosin and two of the Spanish translation by Baltasar de Romani.

884 MARTINEZ DE ESPINAR (Alonso) ARTE DE BALLESTERIA Y MONTERIA, sm. 4to. *frontispiece, portraits of Prince Don Balthazar Carlos and the author and 5 plates of hunting; fine copy in blue morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Madrid*, 1644 18 18 0

Excessively rare. Baron Pichon's copy sold for 700 francs.

885 MASCHERATE. LE DIECI MASCHERATE delle Bvfole Mandate in Firenze il giorno di Carnouale, 1565—Descrizione del Canto de Sogni—2 vols. in 1, 12mo. *fine copy in orange morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet* *Fiorenza, i Giunti*, 1566 1 11 6

886 MASUCCIO. IL NOVELLINO di Massuccio Salernitano nel qvale si contengono cenqvanta Novelle, sm. 4to. *fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet, scarce* *Venetia, nella officina Gregoriana*, 1522 12 12 0

VERY RARE like all the early editions of this ingenious and licentious story-teller.

887 MEZLER. Odævm Litteratæ Ivventvtis . . avthore Thoma Metzlero, 12mo. *with music, blue morocco extra (many leaves uncut), gilt marbled edges, by Trautz-Bauzonnet* *Friburgi Brisgoiæ*, 1651 7 10 0

The Music is given on separate leaves, not forming part of the body of the book but inserted, each in its marked place, like plates.

888 MORATÆ (Olympiæ Fulviæ) . . Opera omnia . . Hyppolitæ Taurellæ Elegia elegantissima . Quibus Cælii S. C. selectæ Epistolæ ac orationes accesserunt, 12mo. *fine copy in crimson morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Basileæ*, 1570 2 2 0

Caelius S. C. is C. Secundus Curio, the well-known author of the *Pasquillorum tomi*. He was the friend and literary executor of the hapless Olympia.

889 MURMELLII Ruremundensis (Ioannis) Nuclei, sm. 4to. gothic letter, *woodcut on title, and a large one on the last page; red morocco extra, gilt edges, by Trautz-Bauzonnet, from the Seillière library*
Dauentrie in officina litteratoria Alberti pafraet . . MD.xiiij (1514) 4 4 0

This volume appears to be undescribed. It contains a Latin Grammar for boys, with the Dutch phrases appended in several places.—The woodcut at the end is apparently from a blockbook, and represents Christ seated in clouds with four angels round him; his heart pierced by arrows and about to be pierced by another. "Caritas" is shooting and "Oratio" wings the shafts.

890 NUNEZ (Hernan) Refranes o Proverbios en Romance, qve nueuamente coligiò y glossò . . . aqui añadidas vnas coplas hechas a su muerte, narrow 12mo. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Valladolid, L. Sanchez*, 1602 4 4 0

There was no copy of this edition in the Salvá collection, and Salvá had apparently never seen it.

PAGAN (Mattio)—*see* No. 870.

891 IL PETRARCA (Sonetti, Canzoni, e Trionfi), sm. 8vo. *beautiful and very large copy in blue morocco extra, gold tooling, gilt edges, by Trautz-Bauzonnet* *Vinegia, nelle case delli eredi d'Aldo Romano et d'Andrea Asolano*, 1533 10 10 0

The gilding on the sides of the polished blue morocco is very fine and original in style.

892 PINDER (Udalricus) SPECULUM PASSIONIS domini nostri Ihesu christi . . sm. folio, *Roman letter, with 77 beautiful woodcuts after* HANS SCHEUFELIN (*forty of which number are of full-page size*), *fine copy in maroon morocco, gilt edges, blind-tooled in antique fashion all over the sides and bearing the monogram of Yemeniz* *Nurenberg*, 1507 20 0 0

The style of binding is that of Paris about 1525.

833 PONCINO. Le piacevoli e ridicolose Facetie di M. Poncino dalla Torre, 12mo. *fine copy in red morocco, gold tooling, gilt marbled edges, with many uncut leaves, by Trautz-Bauzonnet* *Cremona*, 1581 1 11 6

894 PLATINA. PLATYNE De Honesta Voluptate: & Valitudĩe . . sm. 4to. *very large and fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet, with cipher of Yemeniz in gold on sides*
In Civitate Austriæ (Friuli), impensis & expensis Gerardi de Flandria, 1480 7 10 0

VERY RARE. IT IS THE FIRST BOOK PRINTED AT FRIULI.

895 LA PRENOSTICATION de Maistre Albert Songecreux Bisscain. Réimpression Facsimile d'après l'exemplaire unique de M. L. Double, PAPIER ANCIEN (*No. 1 of only 4 copies printed for M. Double's own Library. See his autograph note*), *red morocco extra, gilt edges, by Trautz-Bauzonnet*
Paris, 1862 2 2 0

896 PULCI. LA GIOSTRA DI LORENZO DE MEDICI messa in rima da luigi de pulci. anno. M.cccclxviii. sm. 4to. *with an elegant outline woodcut on the first page; fine copy in crimson morocco extra, gilt edges, by Trautz-Bauzonnet* *Milano, Petromartire Mantegazo dicto Cassiano*, 1506 2 2 0

The name of Luigi Pulci on the title is a repetition of a frequent error—the substitution of Luigi for Luca his brother, both being noted literary men.

897 SALAS BARBADILLO (Alonso Geronimo de) La ingeniosa Elena [Hyja de Celestina], 12mo. *fine copy in red morocco extra, gilt marbled edges, by Trautz-Bauzonnet, rare* *Madrid*, 1614 4 4 0

The second portion of the intitulation "Hija de Celestina" does not appear upon the title, but at headings of the pages.

898 [SANSOVINO (Francesco)] CENTO NOVELLE scelte da piv nobili Scrittori della lingva volgare, con l'aggivnta di Cento altre Novelle antiche . . . 3 vols. in 1, sm. 4to. *with a great number of excellent woodcuts; fine copy in citron morocco extra, gilt marbled edges, by Trautz-Bauzonnet*
Venetia, Heredi di Marchio Sessa, 1571 4 4 0

899 VALERII MAXIMI FACTORŪ ET DICTORUM MEMORABILIUM [libri novem] sm. folio, **Editio Princeps**, *beautiful copy in red morocco extra, gilt edges, by Trautz-Bauzonnet* *S. n. (Strassburg, Mentelin*, 1470) 28 0 0

"Cette édition rarissime a été faite sur un très-bon manuscrit."—*Graesse.*

A MS. note at the end of this copy shows that the rubrication was finished by Ioannes Gossolt, *vic. Angl.* on the eve of Easter 1471. This is unquestionable proof of the priority of Mentelin's edition to that printed at Mentz by Schoeffer in the same year, on the eighteenth of the Kalends of July (14 June). Irrespectively of this circumstance, one of which bibliographers will recognize the importance; the name and description of the rubricator furnish a curious problem. That he was a clergyman, the *vic.* (vicarius) makes certain, but whether he was an Englishman, or whether we are to read "Aug" and consider him an Augsburger, remains doubtful.

900 VARCHI (Benedetto) Sonetti, 2 parts in 1 vol. 12mo. *very large and fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet* *Fiorenza, Lorenzo Torrentino*, 1555-54 4 4 0

Rare. Roscoe's copy sold for £4. 15*s.*

901 VILLAGRA (Gaspar de) HISTORIA DE LA NVEVA MEXICO, 12mo. *woodcut portrait of the author, fine copy in blue morocco extra, gilt marbled edges, by Trautz-Bauzonnet* *Alcala*, 1610 12 12 0

An excessively rare poem in blank verse; full of interest, as the poet served in the expedition he commemorates.

Thibaron, Thibaron-Joly.

902 [CAOURSIN (Wilhelm)] HISTORIA VON RHODIS, wie ritterlich sie sich gehaltē mit dem Tyrannischen keiser Machomet vsz Türckyē, lustig vñ lieplich zu lesen, sm. folio, 35 *fine woodcuts, brown morocco extra, blind-tooled sides, gilt edges, by Thibaron, with the Seillière arms, in neat case*
Straszburg durch Martinum flach, 1513 16 16 0

The decoration on the sides in blind-tooling is an elegant Renaissance arabesque.

903 HELDENBUCH, darinn viel seltzame Geschichten vnd kurtzweilige Historien . . sm. 4to. *numerous woodcuts in Jost Amman's style, within borders; green morocco extra, gilt edges, by Thibaron, with the Seillière arms on the sides* *Franckfort am Mayn, Sigmund Feyrabend*, 1590 8 8 0

904 HORAPOLLO. ORI APOLLINIS Niliaci, de sacris notis & sculpturis libri duo . . . 12mo. 194 *pretty woodcuts attributed to Jean Cousin, red morocco extra, gilt edges, by Thibaron* *Parisiis, Iacob. Keruer*, 1551 5 0 0

905 [LEGENDE VON DEN HEILIGEN DREY KÖNIGEN.] Hie hebt sich an ein buch gesetzet in eren vnsers herren Ihesu cristi vnd seiner muter marien vnd der heiligē dryer kunig wirdigkeit wie sy in die land komen . . . sm. folio, *with* 58 *remarkable woodcuts; beautifully bound in blue morocco super-extra, lined* (DOUBLÉ) *with brown morocco extra, gilt border, by Thibaron, the Seillière arms on the sides*
s. n. (Augsburg, or Ulm, about 1478) 75 0 0

UNIQUE AND (BUT FOR THIS COPY) UNKNOWN. Johannes Hildesheimensis, a Carmelite, wrote a similar legend in Latin in the fourteenth century, editions of which, and of translations into French, Dutch, and English, are still extant. But of the German version (if version it be, and not an independent work) no one suspected the existence till this unique copy turned up within the last twenty years.

906 MENA. Copilacion d'todas las obras del Famosissimo poeta Juã de mena: cõuiene saber Las.ccc. cõ otras. xxiiii. coplas y su glosa. y la Coronacion delas coplas delos siete Peccados mortales, ... Imprimidas . Año. M.D. y xlviii . Años. sm. folio, *woodcut title, fine copy in red morocco super-extra, with elegant gold tooling in scrolls in the Grolier style, gilt edges, by Thibaron*, VERY RARE
Toledo en casa de Fernando de sancta catalina . . . mil & quinientos & quarenta y siete Años. (1547-48) 7 7 0

A very beautiful imitation of the style of the great French binders of 1560; amply justifying the reputation which has been achieved by Thibaron.

907 SEPULVEDA. ROMANCES nvevamente sacados de historias antiguas de la cronica de España compuestos por Lorenço de Sepulueda . Añadiose el Romance de la conquista de la ciudad de Africa . . . 12mo. *polished blue morocco extra, gilt edges, by Thibaron, with the Seillière arms on the sides* *Anuers, Pedro Bellero*, 1580 10 10 0

908 SPELTA. La Sage-Folie, fontaine d'Allegresse . . povr la defense des personnes iouiales . . par Ant. Marie Spelte . . traduite en François par L. Garon, 2 vols. in 1, 12mo. *engraved and printed titles to each part, red morocco extra, gilt edges, by Thibaron-Echaubard, with the* ex libris *of P. Desq on a morocco label inside* *Lyon, Claude Larjot*, 1628 2 16 0

A dainty and elegant piece of binding, with a pretty rose in the panels on the back.

909 STUMPFF (Johan) Keyser Heinrychs des vierdten Hertzogen zu Francken vnd am Rhyn, &c. fünfftzigjärige Historia: von seinem läben und thaaten, folio, *numerous woodcuts, fine tall copy, red morocco extra, gilt marbled edges, by Thibaron, with the Seillière arms* *Zürych, Christoffel Froschouer*, 1556 7 7 0

910 ALBICANTE. De l'Albicante Historia, de la gverra del Piamonte, sm. 4to. *woodcuts, including a large portrait of the author; red morocco extra, gilt edges, by Thibaron-Joly* *Milano . . Gioan Antonio da Castiglione . .* 1538 4 0 0

Most of the woodcuts are very rude. One of them represents the Laocoon group.

911 CRETIN (Guillaume) Chantz royaulx, oraisons, et aultres petitz | traictez, faictz & composez par feu de bon | ne memoire . . . sm. 8vo. (12mo.), *very large and fine copy* (160½ *millim.*), *superbly bound in red morocco extra,* DOUBLÉ *with blue morocco richly gilt, by Thibaron-Joly, from the Seillière collection* *Paris*, 1527 21 0 0

The best edition of these works. The dedication is made by Francois Charbonnier to the celebrated Margaret of Navarre.

912 ENRIQUE. HYSTORIA DE HĒRIQUE HIJO DE DOÑA OLIVA REY DE JERUSALĒ Y EMPERADOR DE CONSTANTINOPLA, M.D.xlviii. sm. 4to. black letter, *woodcut on title, beautifully clean and perfect copy, exquisitely bound in red morocco super extra,* DOUBLÉ *with blue morocco, richly gilt-tooled borders inside, by Thibaron-Joly, from the Seillière library* *Impresso en Burgos en casa de Juan de Junta, Año. M.D. xlviii* (1548) 40 0 0

EXCESSIVELY RARE, and unknown to Brunet, Salvá, and Gallardo.

912* FLORES Y BLANCAFLOR. La hystoria de los dos enamorados Flores y Blancaflor. Con licencia. Año de. M.D.LXII. sm. 4to. black letter, *title within a woodcut border, beautiful copy, superbly bound in red morocco super extra,* DOUBLÉ *with citron morocco, exquisitely gilt-tooled border, g. e. by Thibaron-Joly* *Impresso . . en Burgos en casa de Phelippe de Junta. Año de M.D.Lxij.* (1562) 42 0 0

EXCESSIVELY RARE, and unknown to Brunet and Salvá, who appear to have been ignorant of any edition printed at Burgos.

The style of binding of the Flores and the Enrique is precisely similar in both, except in the colour of the lining. They make a beautiful pair.

913 GALLE (Philippe) SOMMAIRE ANNOTATION des choses plus memorables aduenues de iour à autre és XVII. prouinces du païs bas, dés l'an LXVI. iusques au premier iour de l'an LXXIX. 12mo. *red morocco extra, lined with red morocco elegantly tooled, edges* UNCUT *and rough-gilt, by Thibaron-Joly* *Anvers, Christofle Plantin*, 1579 9 9 0

EXCESSIVELY RARE; having been intended only for popular circulation in a time of trouble and war.

914 SEYSSEL. LA GRANT MONARCHIE DE FRANCE cōposee par missire Claude de Seyssel lors euesque de Marseille et a present Archeuesque de Thurin . . sm. 4to. *Premiere édition,* lettres gothiques, *with woodcuts, fine copy in blue morocco super extra, gilt edges, by Thibaron-Joly, from the Seillière library* . . *Paris pour Regnault chauldiere* . . 1519 7 10 0

915 [SILVA (Feliciano de)] SEGUNDA COMEDIA DE CELESTINA en la qual se trata de los amores de vn cauallero llamado Felides: y de una donzella

de clara sangre llamada Polandria . . 18mo. *Roman letter; orange morocco extra,* LINED *with crimson morocco richly tooled, gilt edges, by Thibaron-Joly* *Anuers a la enseña de la polla grassa* (*about* 1550) 8 8 0

A very pretty little book; which is also one of great rarity.

916 HUG SCHÆPLER. Ein lieplichs lesen vnd ein warhafftige Hystorij wie einer (d' da hiesz Hug schäpler vñ w3 metzgers gslecht) ein gewaltiger küng zu Frankrich ward durch sein grosse ritterliche mañheit . . sm. folio, gothic letter, **First Edition,** *with* 37 *large and fine woodcuts; crimson morocco super extra, gilt edges, by Thibaron; with a* DOUBLURE *or lining of crimson morocco splendidly tooled with a sixteenth-century design by Marius-Michel; the Seillière arms on the outsides; in a case*

. durch Hans grüningern in der keiserlichen fryen statt Straszburg, 1500 31 10 0

Conrad Heyndörffer improved and corrected the old German text, which was a translation from the French story of Hugh Capet, the founder of the French monarchy.

917 THIBALDEO. Opere del Thibaldeo de Ferrara, sm. 4to. *Roman letter, the first page enclosed within an arabesque woodcut border, white on black in the elegant Florentine manner; blue morocco extra, gilt edges, by Thibaron-Joly* *Firēze . . Piero pacini da pescia.* (*About* 1495) 3 3 0

Various Modern Binders.

918 ESPINEL (Vicente) Relaciones de la Vida del escvdero Marcos de Obregon, 12mo. *bright red morocco extra, gilt edges, by Masson-Debonnelle* *Barcelona,* 1618 4 0 0

919 JOVIUS. Libro de la Vida y Chronica de Gonçalo Hernandez de Cordoba . . el Gran Capitan . Por Pablo Iouio . . . traduzida en Romance Castellano por Pedro Blas Torrellas, 12mo. *brown morocco extra, gilt edges, by Masson-Debonnelle* *Anvers, Gerardo Spelmanno,* 1555 2 10 0

920 [KETHAM (Joannes)] Incomincia el dignissimo Fasiculo de Medicina in Volgare el quale tracta de tute le infirmitate del corpo Humano & de la Anotomia de quello: & multi altri Tractati composti p diuersi Excellentissimi Doctori . . . sm. folio, *Roman letter,* 1 *diagram, and* 9 *beautiful outline woodcuts, the full size of the pages, giving figures of men and a woman, doctors, and surgical operations, all on a grand scale, and evidently engraved after the designs of a great artist* (*Mantegna according to some, Jacopo de Barbari according to others*)*; crimson morocco extra, gilt edges, by Masson-Debonnelle*

Vulgarizato per Sabastiano Manilio Romano E stāpito per Zuane & Gregorio di Gregorii . . . in Venexia, 1493 21 0 0

921 MONTEMAYOR. LOS SIETE LIBROS DE LA DIANA . . agora nueuamente añadida . . 1580—SEGVNDA PARTE de la Diana . . por ALONSO PEREZ . . 1581—2 vols. 12mo. *crimson morocco extra, gilt edges*

Anvers, Pedro Bellero, 1580-81 3 16 0

A very pretty pair of volumes.

922 XEREZ. LIBRO PRIMO DE LA CONQVISTA DEL PERV & prouincia del Cuzco de le Indie occidentali (La admirabile . . narratione della conquista del Perv . . mandata a sua Maiesta per Francesco de Xerez . . tradotta nouamēte in lingua Italiana per Dominico de Gaztelu . .), small 4to. *fine copy in red morocco extra, gilt marbled edges, by Masson-Debonnelle*

Vinegia, Maestro Stephano da Sabio, 1535 6 6 0

923 MOUNTAINS OF SCRIPTURE, 12mo. *tinted illustrations, with the text printed in gold letters within gold borders; olive morocco extra, inlaid with blue and red morocco* 1856 21 0 0

Bound in Zaehnsdorf's house in 1859. It was the work of Louis Hagué (then in Zaehnsdorf's service) and the decoration exhibits such a consummate achievement of taste, skill, and resource, r is hardly ever seen in modern bookbinding.

924 VIATOR (Jean Pelerin, dit). De. artificiali. pspectiva. [*Woodcut circles*]. Viator. sm. folio, *with 37 leaves containing beautiful outline woodcuts printed on one side only, a very fine large copy, but having the last leaf of the French translation inlaid, and without the two terminal words "Deo Gratias;" with an autograph note from Brunet, the great bibliographer; green morocco super extra, gilt edges, by Hagué, from the Didot Collection*, EXCESSIVELY RARE

[*On sign.* (*E*10):] *Impressum Tulli Anno catholice veritatis Quīgētesimo quīto supra Milesimū: Ad nonū Calendas Julias. Solerti opera petri iacobi pbrī, Incole pagi Sancti Nicolai.* (1505) 100 0 0

FIRST EDITION of this most celebrated work, the first book on perspective printed in France, and the first book printed at Toul. Apparently no other copy has occurred for sale by auction than this and the solitary one mentioned by Brunet.

Hagué's name does not appear on the volume, but it is given in the catalogue of M. Didot, who could not well have been mistaken, as he had the book bound for himself.

925 FULVIUS (Andreas). ANTIQVITATES VRBIS per Andream Fvlvivm antiqvarivm. Ro. nvperrime aeditae, sm. folio, PRINTED ON VELLUM, *very fine copy in brown morocco super extra, covered with gold tooling in the Grolier style; vellum fly-leaves, gilt edges, by Hagué*, UNIQUE

Romæ, s. a. (*circ.* 1526-7) 40 0 0

Dedicated to Clement VII, and referring in the dedication to certain drawings of Roman ruins made at the request of Fulvius by Raphael a few days before his death. The year of Jubilee 1525 is also referred to as past, from which and the absence of allusion to the siege of Rome in 1527 we may conjecture 1526-27 as the date of the impression.

The binding is a chef-d'œuvre of Grolieresque character, and is enough to confer the highest distinction upon Hagué, whose name is stamped on the vellum fly-leaf opposite the first page of text.

926 BIGI (Ludovici) in coelestes Proceres Hymnorvm Epitaphiorvmqve liber. Eivsdem Epigrammaton libelli dvo, sm. 4to. *fine copy in blue morocco extra, richly ornamented with gold tooling, gilt edges, very scarce*

Ferrariæ, Ioannes Maciochus, 1514 5 5 0

This book is also unsigned, but it seems the work of Hagué and is a fine specimen of his command over antique methods of decoration. Small compartments of the pattern are painted red to look like inlays of variegated leather. The central ornament consists of two interesting triangles like the double delta of the Dupuy brothers of Louis XIII's time.

927 LIURE ARTIFICIEUX, et tres prouffitable pour Pointres (*sic*), tailleurs des imaiges, et Dantiques, Orfeubres, et plusieurs aultres gens ingenieuses . . sm. 4to. 28 *leaves, containing several hundred woodcuts of artistic studies, brown morocco extra, gilt edges, by Hagué, fine copy*

Anuers, Jehan Richard, 1540 55 0 0

"Recueil de têtes d'expression, de coiffures de femme, de casques, armures, chapiteaux, etc., très bien éxécutés au trait. C'est un livre d'art des plus curieux et des plus rares."—*Didot, Cat. Rais.*, No. 234.

The ornament on the side is an interlacement of triangles with an inner lozenge and an outer figure composed of arcs of circles. Hagué's name is not impressed, but an inscription on the fly-leaf "Rel. p. Hagué" appears to be in his own handwriting.

928 MARCH (Ausias) Las Obras . . traduzidas de lengua Lemosina en Castellano por . . Iorge de Monte Mayor . . . 12mo. *autograph of Marques de Moya, blue morocco extra, gold tooling, gilt edges, with the Moya arms cut off the original binding and pasted inside as an ex-libris*

Madrid, Francisco Sanchez, 1579 4 4 0

"Don Francisco Cabrera i Bovadilla, Marques de Moia" as the name appears around the escutcheon, owned this volume about 1620. The rebinding which is ornamented in antique style (of about the date of the book) bears no name, but seems to be the work of Hagué.

929 CAMERARIUS. Praecepta Vitae pverilis, cvm parte Paræneticī ad Demonicum in latinum conuersa . . . Autore Ioachimo Camerario, 12mo. *fine copy in calf extra, stamped with grotesque blind tooling (including Dance of Fools), in the antique style, gilt edges* *Basileæ*, 1536 5 5 0

The above description of the binding is taken from Mr. Turner's catalogue; but it is erroneous, as the sides are certainly portion of an ancient Flemish or French binding (about 1530) stamped with figures. An inscription on the front, frequently repeated is *Ora pro nobis sancta Dei genitrix.* The reparation is probably the work of Hagué.

A facsimile of this binding is given in Dibdin's Decameron, II, p. 468.

930 LOMAZZI (Gio. Paolo) RIME . . le lodi di Dio, & . . . di Signori, & huomini letterati, di pittori, scoltori, & architetti . . . con la vita del avttore descritta da lui stesso . . 7 parts in 1 vol. sm. 4to. LARGE PAPER, *fine copy in brown morocco extra, gold and painted tooling, gilt edges* *Milano*, 1587 6 6 0

This work of Lomazzi, a famous Milanese artist, is very valuable for the History of Painting and Sculpture. Several of the Poems are in the Dialect of Milan and Gratiano, and in it are complimentary verses to the author in French, Latin, Spanish, and Italian.

The binding is not signed. It is attributed in the Turner catalogue to Bedford, but it appears rather to be by Hagué, the only modern binder who could have conceived the beautiful Renaissance decoration on the sides and at the same time avoided the lavish and elaborate gilding with tools of the Boyer and Padeloup kind in which all the artists of to-day indulge so excessively.

931 HORE deipare virginis Marie secundū vsum Romanum, plerisq; biblie figuris atq; chorea lethi circūmunite, nouisq; effigiebus adornate, vt in septē psalmis penitentialib', in vigiliis defunctorū, & in horis sctē crucis in horis quoq; sctī spūs videre licebit . 1520, sm. 8vo. **Printed on Vellum,** *Roman characters, in red and black, with a woodcut border to each page (including a Dance of Death) and* 46 *large fine woodcuts, in perfect condition, free from colour, the small capitals richly illuminated; beautifully bound in brown morocco super-extra, the sides and back elegantly tooled and gilt on a Grolier pattern, formed by an interlaced mosaic of yellow, red and black morocco; the inside lined* (DOUBLÉ) *with olive morocco, beautifully gilt-tooled in compartments with foliage-work; leather joints, fly-leaves of gold cord and silk, the edges gilt and goffered; bound by Brany, and finished by Marius-Michel, for Count Archinto of Milan, whose monogram occupies the centre on the sides; in a brown morocco case*

. . *Parisiis, arte industrii bibliographi Thielmāni Keruer*, 1520 105 0 0

No work of greater beauty than this has ever issued from the atelier of Marius-Michel. The outside is a Grolier, the inside a Clovis Eve, the choice of design and the execution displaying in each instance a consummate perfection of taste, delicacy, and skill.

932 BRUGMAN. *Fol.* 1*a*: VITA LYDWINE BRUGMA. SCHIEDAM. IN HOLLANDIA *on scrolls between woodcuts; fol.* 1*b*: *(beneath a woodcut)* Prologus in vitam alme virginis Lydwine. Et hec est translatio tercia per venerabilem patrem fratrem Iohānem Brugman. Anno. domini. M°CCCC°Lvi° pro tūc conuētus fratrū minor' apud andomarum (*sic*) lectore cōposita. Incipit feliciter, sm. 4to. gothic letter, *numerous curious woodcuts, brown morocco extra, joints, gilt edges, by Marius-Michel*

Hoc opus dei fauēte grā expletuz sciedamis. Anno M°CCCC°xcviij° . . (1498) 52 10 0

This curious volume is, so far as we have any certain knowledge, the first book printed at Schiedam.

933 [SIGNOT (Iacques)] LA TOTALE ET VRAIE DESCRIPTIŌ de to' les passaiges, lieux & destroictz: par lesqlz on peut passer & entrer des Gaules es ytalies, etc., sm. 4to. gothic letter; *leaves k 2, k 3, missing in the index of bishoprics; with the very rare folding woodcut map* "LA CARTE DITALIE," *brown morocco extra, gilt edges, by David, the Seillière arms on sides*
Parisius . . M.v.c.xviij sumptib' Toussani denys . . (1518) 4 4 0

934 PANTHEUS (Joannes Augustinus) Voarchadumia contra Alchimiam: Ars distincta ab Archimia. & Sophia . . sm. 4to. *title printed in yellow, blue, and red, within woodcut border coloured yellow, woodcut view of Venice occupying pp. 4 and 5, and various full-page woodcuts in the text; fine copy in brown morocco extra, gilt marbled edges, by David*
Venetiis . M.D.XXX (1530) 7 7 0

A valuable scientific work on gold-refining, written by an antagonist of Alchemy.

935 FERNANDEZ (Diego) PRIMERA, Y SEGVNDA PARTE, DE LA HISTORIA DEL PERV, que se mando escreuir, à Diego Fernandez . . 2 vols. in 1, sm. folio, *Roman letter, woodcut of the imperial arms on each title, red morocco extra, gilt edges, by Gruel*
. . *Seuilla, en casa de Hernãdo Diaz . . mil y quinientos y setenta y vno* (1571) 28 0 0

Original and only Edition of this rare work, which was prohibited by the Royal Council of the Indies at the time of publication; the order was revoked in 1729, but was again issued in 1731.

936 EGINHART. VITA ET GESTA KAROLI MAGNI [per Eginhartvm, cum præfatione Hermanni Comitis à Nuenare], sm. 4to. *First Edition, fine copy in red morocco extra, gilt edges, by Raparlier*
Apvd Coloniam . . Io. Soter . . 1521 2 8 0

937 BOCCACCIO (M. Giovanni) Laberinto d'Amore . . Con una Epistola à Messer Pino de Rossi confortatoria del medesimo avtore . . 12mo. *woodcut border round title, red morocco extra, gilt edges, by Raparlier, with the Seillière arms on sides*
Firenze per gli heredi di Philippo de Giunta, 1529 2 8 0

938 BAIF (Ian Anthoine de) Euvres en rime—Les Amours—Les Ievx—Les Passetems—together 4 vols. in 2, sm. 8vo. (12mo.), *fine copy in red morocco extra, gilt edges, by Chapelain* *Paris*, 1572-73 8 8 0

Really fine copies of these volumes are very rare and very much in request.

939 LA FONTAINE (Jean de) Contes et Nouvelles en vers, 2 vols. large 8vo. *with numerous beautiful etchings, proofs before letters, and a preface by Jules Janin; red morocco super extra, broad borders of dotted gold, gilt tops, the other edges uncut, by Chatelin* *Lyon*, 1874 13 10 0

Chatelin was a Frenchman working in London.

940 STATUTS DE L'ORDRE DU SAINT ESPRIT, au droit Desir ou du Noeud, institué à Naples en 1352 par Louis d'Anjou, folio, avec une notice sur la peinture des Miniatures par le Comte Horace de Viel-Castel, folio, 17 *plates containing a facsimile of an* **illuminated Manuscript** *of the XIVth Century, in the library of the Louvre, with* **Miniatures and borders in gold and colours,** *morocco super extra, back and sides elaborately tooled with fleur-de-lis in gold; with corner-pieces, borders and centre-piece bearing the symbols of the Order* *Paris*, 1853 10 0 0

The illuminations in this splendid volume were the work of an Italian artist, although the text of the Statutes is in French.

The binding, which was no doubt designed by Count Horace de Viel-Castel, is a triumph of modern industrial art.

IV. ENGLISH BINDINGS (SEC. XV-XIX)

in chronological arrangement.

1. Early Stamped Bindings.

941 **Hereford Missal.** (MISSALE AD USUM ECCLESIÆ HEREFORDENSIS), sm. folio, **MS. on vellum;** *an imperfect but very interesting codex, historically connected with the Fitzalans Earls of Arundel and the Lords Burnell; in a stamped binding of the fifteenth century* *About A.D.* 1200 90 0 0

The binding of stamped leather (rebacked) with its rude geometrical interlacements and its circular ornaments which are meant for stars or roses, is a curious example, dating probably from the early part of the fifteenth century.

Liturgically considered, this MS. is of the rarest and most interesting kind. The number of variations which mark it as different from the services of Sarum, York, and Rome is very considerable; and certain distinctions between the available portion of its contents and the forms of certain portions of the Bangor service (printed at the end of vol. 60 of the Surtees Society) show that it must have belonged to the only remaining English use—that of Hereford. The name of St. Milburga added (about 1250) at foot of one of the pages with a reference to the office of Mary Magdalen, is a hint which points in the same direction; and the name of Lord Burnell added on the margin of the Memento for the Dead (about 1316) has a similar bearing, his property having lain chiefly in Shropshire. St. Winefrid's name, added in the thirteenth century, is another indication of the same region.

To mention a few particulars for the satisfaction of liturgiologists, we may instance the following:—

Vigil of the Nativity. The verse following the Gradale is, in the Roman, Sarum, and York uses, identical. Here it is quite different. *Ascension.* The Offertory is the same as in the Roman Missal, and different from that of Sarum and York. *Dom. post Ascens.* There is but one verse after the epistle, and it differs from both of the two which are found in the uses of Rome, Sarum, and York; while the Offertory is the same as the Roman, and different from the two others, and the Secreta agrees with York and Rome, differing from Sarum. *Pentecost.* The Psalm is as in the Roman use, different from that of York and Sarum; the first of the two verses after the lesson is the same as the second in the Roman, the other the same as the second in the York use. *Dom prim. post Pentec.* (i.e. *Trinity*). The office, psalm, and collect are as in Sarum; the Epistle and Gospel the same as the Roman. In the Proprium Sanctorum, in the festivals of *Conv. St. Paul, St. Matthew, St. Chad, St. Gregory*, the differences are notable between this use and that of Rome, York, and Sarum; while in that of *St. Benedict*, it agrees with the Roman.—A Prayer immediately after the communion runs thus—"Corpus et sanguis domini nostri ihesu christi michi maneat ad salutem et conservet animam meam in vitam eternam Amen."

At the side of the Memento for the Dead there is an entry on the margin "Edwardus Burnell,"—that is, Edward, Lord Burnell, of Shropshire, who died in 1316. Under his name, there is also a prayer for the souls of Richard Earl of Arundel (who died 1375) and his wife. Lord Burnell had been son-in-law to the grandfather of Earl Richard. These memoranda were written at the time of their respective deaths.

The MS. belonged to Richard Wossold of Wick, in Worcestershire, about the year 1500.

942 BREUIARIŪ Sexti et Clementinarū ab Johāne de vāquel . . compilatū . . stout 12mo. lettres gothiques; *Henry VIII's copy in the original Tudor binding (rebacked), with the rose, motto and supporters on one side, the royal arms crown and supporters on the other*

Parhiss . . Opera Magistri Bertholdi Rembolt . . Millesimo quingētesimo xiiij . . (1514) 5 0 0

This binding and stamp belong to the older model used by Pynson and Julian Notary for Henry VII, and continued for Henry VIII until John Reynes became the royal binder and made an improved stamp.

943 BASILII MAGNI Opera, interpretes Iohan. Argyropilvs. Georgivs Trapezvn. Raphael Volaterra. Rvffinvs Presbyter . . sm. folio, *calf, stamped sides, with borders containing the Tudor arms, book-plate of the Earl of Strathmore* *Colon.* 1523 10 0 0

A very fine and interesting specimen of contemporary stamped binding, the sides resembling a window-frame with lozange-shaped panes. It was evidently done for Henry VIII, to judge from the rose, fleur-de-lis, portcullis, and griffin which are found in the borders. The binder's initials are K. L. or L. K.

The bookplate is that of John Lyon Lord Strathmore (1737-1776) and was engraved about 1757. The initials I.L. stamped outside on the cover are probably those of one of his ancestors.

944 ERASMI Roterodami de recta Latini Graeciq; sermonis pronũtiatione . . Dialogus. Eivsdem Dialogus cui titulus, Ciceronianvs . . sm. 8vo. *in the original calf, King Henry VIII's copy, with the royal arms, badge, and supporters stamped in blind tooling on the sides, a finely preserved specimen* *Basil. Froben.* 1528 12 12 0

The binder's initials are RI (or perhaps KI) a combination usually supposed to refer to John Reynes but erroneously. This binding is not of Reynes' type, but belongs rather to the earlier class of Henry VIII coverings.

The book belonged about 1580 to John Bentley (M.D. of Christ Church, Oxford, in 1589) not long afterwards to John Palmer, and at the beginning of the seventeenth century to William Watkinson also of Christ Church. Manuscript notes are found on the margins.

945 ELIÆ LEVITÆ Grammatica Hebraica . . *Hebr. et Lat.* per Sebastianvm Munsterum, *Basileæ,* 1525—Tabvla Coniugationum—Composita Verborvm, *Basil.* 1525—in 1 vol. 12mo. *in the original binding executed for Henry VIII, with the royal arms of England on the sides, rebacked* 1525 2 10 0

The stamp on the sides is a variation of the ordinary one, and differs from the design used by Notary, RI, and Reynes. The inscription on one of the sides is "Deus da nobis tuam pacem et post mortem vitam eternam. Amen."

946 CLAUDII PTOLEMAEI Geographicæ Enarrationis libri octo Bilibaldo Pirckeymhero interprete, (acc.) annotationes J. de Regio Monte in errores commissos a Jacobo Angelo in translatione sua, folio, *curious initials with borders, 50 large woodcut maps; Henry VIII's copy and a very fine specimen of the binding used for his library* *Argentoragi (sic) J. Grieninger,* 1525 63 0 0

This binding was John Reynes' work, done about 1530, and has his monogram several times repeated. From the clearness and relief of the design, it is evidently one of the earliest impressions of Reynes' new plates. The Redeemer's insignia, the royal arms and the Tudor rose with their supporters, are all seen together upon each of the two covers. The details are a little smaller in size than upon Pinson's model, but much better drawn and neater.

A large dispersion of Henry VIII's books took place at his death. This volume fell into the hands of James Cruise of Fotheringay, who in 1556 presented it to Sir Walter Mildmay, as appears from a Greek inscription in the handwriting of the latter. It afterwards descended to Mildmay Earl of Westmoreland in Charles II's time, who has written the following inscriptions on the fly-leaf—

Solus Deus protector meus. W.
Cur mundus militet
Vana sub gloria
Cuius prosperitas
Est transitoria.

947 BENESE. This boke sheweth the maner of measurynge of all maner of lande, as well of woodlande, as of lande in the felde . . . newlye inuented and compyled by Syr Rycharde Benese Chanon of Marton Abbay besyde ond on (*sic*), sm. 4to. Gothic letter, *the title-page and some other leaves bearing MS. notes in a sixteenth-century hand; Henry VIII's copy in the original binding, stamped on one side with his arms and device, and on the other with the* "Arma Redemptoris Mundi" *Southwarke, James Nicolson, s. a.* (? 1537) 30 0 0

A book of intrinsic value, but so little known as to be practically non-existent. There is apparently only one other copy extant. The present copy has been saved by its binding which was executed by John Reynes about 1537.

948 (SALLUST'S War against Jugurtha translated from the Latin by Alexander Barclay), small folio, black letter, *woodcuts, wanting the title, with an additional first sheet (except A i) inserted from Pynson's other edition, in the original stamped calf cover* *R. Pynson, about* 1520 10 10 0

The cover, although the book is now completely detached from its fastenings, is a good specimen of blind-tooled work in the French style. There is a double rectangular border, with fleur-de-lis at the inner angles, and an arabesque pattern enclosing heads in the outer row. It is coeval with the book.

949 LACTANTIUS. L Coelii Lactantii Firmiani Diuinarum institutionum . . . . (et alia opera), sm. 4to. *in a contemporary stamped English binding (rebacked) with clasps* *Basileæ,* 1524 5 0 0

The ornamentation which occupies the middle of the sides in two compartments, represents on one side St. Barbara and the tower, on the other side figures of birds within a set of twined wreaths. The motto is "notam fac michi viam qua ambulem."

950 MIRABILIS LIBER qui prophetias Reuelationesq; necnon res mirandas preteritas presentes & futuras: aperte demonstrat . . 108 *leaves (marked in error* xc) *sign.* a-o—Propheties. Sensuyt la seconde Partie de ce

Liure, 28 *leaves, sign.* a-d—2 parts in 1 vol. 12mo. lettres gothiques, *but the French part in a different kind of type from the Latin; in an early English stamped calf binding, an elaborate design on the front cover, with several figures* *S. n. (? Paris, about* 1525) 5 0 0

The design on the front cover is very striking and elaborate. The large central figure is the Emperor, bearing the sword and globe; in the upper and side panelling, there are several figures, sitting, standing, and kneeling; and in the bottom-panel a representation of King Herod and the Massacre of the Innocents. The initials of the binder, "J. G.," are stamped on a shield here. The binding was done about 1530.

An inscription on the fly-leaf, written about 1540, runs thus: "I Pepalh Vinisot evath that beko," evidently the autograph of a foreigner resident in England. The last three words mean *own this book.*

One of the FLY-LEAVES is a portion of an old monastic record of tenants, of the middle of the thirteenth century, written in England.

951 ÆNEAS SYLVIUS. Pii ·II· Pontificis maximi. Historia rervm vbiqve gestarvm . cvm locorvm descriptione non finita Asia Minor incipit . . . *Vénetiis . . per Iohanem de colonia sociumq; eius Iohannem manthen de Gherretzem anno millesimo : cccclxxvii*—GEORGII MERVLAE ALEXANDRINI Antiqvitatis Vicecomitvm (libri x) *sine nota (Mediolani, Alex. Minutianus, circa* 1478)—2 vols. in 1, small folio, *fine copies, in an old English calf binding, rebacked, the side stamped with figures of St. Peter and St. Paul, with arabesque ornament in compartments, and impressions of the rose and fleur-de-lis in alternate lines* 1477(-78) 4 10 0

Bound in England about 1530.

952 ERASMUS. Enchiridion militis christiani, whiche may be called in englysshe, the hansom weapon of a chrysten knyght . . . newly corrected and imprinted, *the last leaf damaged, Johan Byddell,* 1538—PROVERBS. Here begynneth the Prouerbes of Salomon. Whereunto is added dyuers other Bookes of the Byble . . *leaf* U2 *wanting, Robert Redman,* 1540—2 vols. in 1, 12mo. black letter, *original binding in stamped calf, mended* 1538-40 5 0 0

953 CHAUCER. THE WOORKES OF GEFFREY CHAUCER, newly printed with diuers addicions, whiche were neuer in printe before : With the siege and destruccion of the worthy citee of Thebes, compiled by Ihon Lidgate . . . folio, black letter, *with woodcut initials, etc. very fine copy in the original stamped leather binding (rebacked) the sides impressed in compartments with crown, rose, fleur-de-lis, portcullis, various ornaments, and the initials* R B *Jhon Kyngston for Jhon Wight,* 1561 10 10 0

The initials on the binding are probably those of Richard Bankes, who was a printer and stationer (presumably also a bookbinder) between 1525-42. This is conjectured from the style of the impressed ornament, which shows that the stamp, although used in 1561 (when Richard Baldwin, Robert Brooke, and Robert Blythe were London Stationers), had been engraved some twenty years or more earlier.

2. English Grolieresque (1548-60).

954 BOUCHET (JEHAN) LES GENEALOGIES, EFFIGIES, & EPITAPHES DES ROYS DE FRANCE . . . sm. folio, *woodcut portraits, very fine copy, ruled, in brown calf, covered with Grolieresque tooling, painted and silvered in compartments and inscribed on sides,* THOMÆ WOTTONI ET AMICORUM, *in a red morocco case* *Poictiers,* 1545 105 0 0

Bound in London about 1548-50 for Thomas Wotton, of Boughton Malherbe in Kent, afterwards Sir Thomas Wotton. There are few bindings of the sixteenth century, not excluding Maiolis or Mary Stuarts, which are equal in rarity to those done for Thomas Wotton. The silver on the sides has become oxidized and is only distinguishable by its glitter from the compartments painted in black which form the ground-work of the geometrical decoration. Some of the spaces between these compartments are filled with dots, formerly silver, now looking simply like black punctures. Outside the geometrical interlacements there are ornamental curves and a framing panel of arabesques, all silver but oxidized; and figures of Judith and Holofernes are stamped in silver near the angles of the pattern

955 OCHINO. A TRAGOEDIE or Dialoge of the vniuste vsurped primacie of the Bishop of Rome, and of all the iust abolishyng of the same, made by master Barnardine Ochine an Italian, & translated out of Latine into Englishe by Master John Ponet . . . sm. 4to. black letter, *every page ruled with red ink, very fine copy in the original smooth calf binding, bearing an elegant geometrical design in gold and painted compartments in the Grolier style, with the arms of Thomas Wotton in the centre compartments; enclosed in a morocco case* 1549 125 0 0

This is one of the finest artistic examples of English Grolieresque binding which I have seen. In its plain black and gold on the warm brown ground of the leather, the graceful interlaced design appears equally elegant with any of the contemporary productions of Paris, Lyons, and Venice. It was bound in London in 1549 for (Sir) Thomas Wotton, the father of Sir Henry and of the first Lord Wotton The arms on the sides (impressed in silver) are those of Corbie and Bamburgh, quarterly, as used by his father and himself. It was not till 1548 that the short-lived school of English Grolieresque was introduced. Among its patrons were Edward VI, William Cecil (Lord Burleigh), Thomas Wotton, and a few others.

956 CALVIN. Brieve Instrvction povr armer tovs bons fideles contre les erreurs de la secte commune des Anabaptistes. Par M. Iehan Caluin—Contre la secte phantastiqve et fvrieuse des Libertins. Qui se nomment spirituelz. Par I. Caluin—2 vols. in 1, 12mo. *in the original Grolieresque binding of brown calf, gilt edges; the sides ornamented with an interlaced geometrical pattern in red and gold, in compartments; the date "1552" occupying the centre-piece* *Geneve, Iehan Girard*, 1545 52 10 0

The date "1552" is that of the binding. It was executed by the same man as worked for Wotton, and is in fine preservation.

957 CALVIN. [MAT. GRIBALDI] Exemplvm memorabile desperationis in Francisco Spera, propter abivratam fidei confessionem. Cum præfatione D. Ioannis Caluini . . 1550—Pro Ioanne Caluino, ad ineptias et convitia Ioannis Cochlaei : Nicolai Gallasii responsio . . 1549—Ioannis Calvini admonitio, qva ostenditur quam è re Christianæ reip. foret Sanctorum corpora & reliquias velut in inuentarium redigi . . . 1548—3 vols. in 1, 16mo. *fine copies, ruled throughout, in the original Grolieresque binding of brown calf, gilt edges, the sides bearing an interlaced geometrical design, black and gold, in compartments; the date "1552" occupying the centre-piece* *Genevæ per Ioannem Gerardum*, 1548-50 30 0 0

Also by the same binder as the preceding volume.—It is a curious and noteworthy circumstance that four such examples of the first English School of artistic binding should be found together in a single catalogue. In the topmost compartment on the back we find the letters T. T., which may stand for Thomas Thirlby, Bishop of Ely, one of the compilers of the first Common Prayer.

958 BIBLIA SACROSANCTA Veteris ac novi testamenti juxta vulgatam editionem, etc. auctore Isidoro Clario Brixiano, *old red morocco, richly gilt, with compartments painted in geometrical designs in the* GROLIER *manner; bound for the* EARL OF ARUNDEL, *with figure of a White Horse in silver on a blue ground in centre; presentation copy, "Gulielmi Petrei ex dono Henrici Comitis Arundel," in a red morocco case*
Venetiis, in officina heredum Lucæ Antonii Iuntæ . . 1557 84 0 0

The autograph of the Earl of "Arundel" (the disappointed lover of Queen Elizabeth) appears at the foot of the title-page.—The small gilding which consists of a great number of treble gold dots triangularly grouped at regular intervals, is more usually seen in books bound about 1570 and afterwards. The back of the book is fine and perfect, not mended or sophisticated in any way, and is ornamented in harmony with the sides. The general effect is very splendid and striking. This magnificent volume is one of those extremely few specimens of Grolieresque art produced in England between 1550 and 1560, and never since that decade. The presentation to Sir William Petre was made in 1563. The *White Horse* on the sides is the crest of the Fitzalans.

Inside the book we find the engraved bookplate of Robert James Lord Petre (who died in 1742) the lineal descendant of the Secretary of State, Sir William Petre, who received the book as a present from Lord Arundel in 1563.

959 WHITE (JOANNIS) DIACOSIO-MARTYRION ; id est ducentorum virorum testimonium de veritate corporis et sanguinis Christi in Eucharistia, ante triennium adversus Petrum Martyrem, ex professo conscriptum, sed

nunc primum in lucem editum, sm. 4to. *large and clean copy, ruled with red lines and bound in contemporary English calf, the sides covered with ornamental gilt tooling of an interlaced or geometrical pattern, date* 1553, *and initials* F. I. *on sides* *Londini, in æd. Rob. Cali*, 1553 16 0 0

The initials F. I. probably stand for Sir Francis Inglefield, an ardent Romanist, and one of Queen Mary's Privy Councillors, who at her death retired to Spain, and lived there for the remainder of his life.

3. Elizabethan and Stuart bindings (1570-1633).

960 SARUM PRIMER. This prymer of Sarysbury vse is set out a long without ony serchyng, vvith many prayers, & goodly pyctures in the matyns of our lady. And benewly emprynted at Rouen, . . *Rothomagi apud Robertũ Valentinũ* . . M.D.Lv.—12mo. gothic letter, *printed in black and red, with woodcuts; old calf, gilt edges, originally in the possession of Queen Elizabeth and having her arms, transferred on a label from the original to the front cover of this volume* (*Rouen*, 1555) 48 0 0

There is some writing of the Elizabethan period in the book which might, possibly, be the Queen's own. The inscription on the last page of the book is "Frons mulieris meretricis facta est tibi," by which the writer evidently refers to the Roman Church.—The book belonged to Bishop White Kennett early in the last century and has his "Wh. K." on the title-page. The present binding is of Herbert's time, and the Queen's arms were evidently then shaved off the original cover so as to be mounted like a label on this. They were originally stamped on the book about 1565.

[A slightly imperfect copy of the Epistles and Gospels, also printed at Rouen in 1555, is bound in at the end.]

961 IVSTINIANI INSTITUTIONVM libri IIII . . . annotationes . . Ivlio Pacio I C auctore, 1578—Titvli Tractatvsq. Ivris C. stvdio in primis necessarii (Genevæ) *Eust. Vignon*, 1578—2 vols. in 1, 16mo. QUEEN ELIZABETH'S *copy, bound for her in calf, richly gilt, with her arms and crown as centre-pieces on the sides* 1578 15 15 0

A fine example of the great Queen's library. It was bound for her about 1579 by the man who worked for Archbishop Parker.

962 ANGHIERA (PETER MARTYR OF). The History of Trauayle in the West and East Indies, and other countreys lying eyther way, towardes the fruitfull and ryche Moluccaes . . gathered in parte, and done into Englyshe by Richard Eden. Newly set in order, augmented, and finished by Richarde Willes. . Sm. 4to. *fine clean copy in the original binding, rebacked, with the initials of W. R. on the sides, and the bookplate of Philip Lord Hardwicke* *Richard Iugge*, 1577 25 0 0

I have little doubt that this is SIR WALTER RALEIGH'S copy, as indicated by the initials.

963 PSALTER. THE WHOLE BOKE OF Psalmes collected into Englishe Metre by T. Sternhold, W. Whitingham, I. Hopkins and others . . . with apt Notes to sing them withall, sm. 4to. black letter, *without the first two leaves of Godly Prayers near the end* (Ff 4 *and* 5), *title within woodcut border, old calf, covered with gold tooling* (*rebacked*), *with the initials W. H. on sides, gaufré edges* *Iohn Day*, 1579 4 0 0

Very rare. This is the original binding done about 1580. The owner, whose initials appear on the sides, might have been the W. H. (William Herbert) of Shakespeare's Sonnets, who was born in 1580. Such a book in such a binding was a likely present for such a baby.

964 FOXE (Iohn) ACTES AND MONUMENTS of matters most speciall and memorable, happenyng in the Church, with an Vniuersall history of the same . . . with the bloudy times, horrible troubles, and great persecutions agaynst the true Martyrs of Christ . . . Newly reuised and recognised, partly also augmented, and now the fourth time agayne published . . 2 vols. large folio, *a perfect and beautiful copy in the original binding of boards covered with brown calf richly gilt, the back repaired and restored with extraordinary skill and appreciation by an English binder of the seventeenth century* (*about* 1670), *the edges gilt and goffered* 1583 52 10 0

These are two magnificent volumes which would be readily taken by most people to be intact entirely in their original bindings. The fine Elizabethan side, with stamped gilding from large plaques in the centre and at the corners, the oval within the centre-

piece filled with large gold dots or drops, and all the space between the centre and corner-pieces studded with small gold roses—would seem to be clear testimony, especially as there is no trace of reparation at the juncture of the back and sides. This is, however, the result of time, and the skill with which the repairer two centuries ago united his new back to the old sides. The backs are thickly gilt with heavy curves, except in the lettering pieces "The Book of Martyrs," then added.

965 BIBLIA SACRA sive libri canonici Latini recens facti, brevibusque scholiis illustrati ab Im. Tremellio et Francisco Junio, 4 parts in 1 vol. folio, *King James I's copy in the original (rebacked) smooth brown morocco binding, gilt edges, royal arms in gold on the sides* *Sancti Gervasii*, 1607 20 0 0

The royal arms are of a different pattern from the ordinary use of James I, and this circumstance, in connection with the fact that the work is dedicated to the Elector Palatine, seems to show that the volume was presented by the Pfalzgraf Frederick to his father-in-law James I, in 1613 at the time of his marriage with Elizabeth Stuart.

This may be called the Masham Bible. Its first possessor after the King was Sir William Masham (he probably received it as a present when he got the baronetcy in 1621), of Oates in Essex. It contains the records of births and deaths in his family, made by himself and his grandson Sir Francis. It was a son of this Sir Francis who was raised to the peerage for having married Abigail Hill, Queen Anne's favourite.

966 Prince Henry's copy of the authorised Bible. THE | HOLY | BIBLE, | Conteyning the Old Testament, | AND THE NEW; | *Newly Translated out of the Originall . . . interleaved and divided into* 5 vols. large folio, *in the original calf, gilt on back, and bearing on the sides the arms of Henry Prince of Wales* 1611 75 0 0

A book of singular interest and value. It is of the "great He" species, and being a royal copy, must be held to establish the priority of that issue.

The book passed at the prince's death, in November 1612, into the hands probably of his young brother Charles. On the fly-leaf of Vol. I, there is a list in the handwriting of Dr. Laurence Chaderton, master of Emanuel College, Cambridge, dated 1615, giving a list of the best commentators on the Bible, and his writing is verified by a statement of the person who received it (perhaps Sir Edward Nicholas) who has also added lists of other commentators. The interleaving was no doubt done for the purpose of obtaining a select commentary. In 1660 Miss Jane Lane (sister-in-law of Sir Edward Nicholas) who had helped to save Charles II after the battle of Worcester and his hiding at Boscobel, received a pension of £1000 a year for her service, and it was presumably then that this Bible was presented to her. She married Sir Clement Fisher, and as "Jane Fisher" her name is written at the beginnings and ends of the volumes, and stamped in blind initials under the royal arms. Sir Clement was succeeded by his nephew; the nephew left a daughter, his sole heiress, who became by marriage Countess of Aylesford. Thus Prince Henry's authorised Bible came into the Aylesford library.

COLLATION: Engraved title; dedication to the King, 3 pp.; the translators to the Reader, 11 pp.; Calendar Almanac, Tables of Lessons, etc. and names of the books, 20 pp.; 1 p. *blank*, on the reverse "The Genealogies of Holy Scriptvres"; Tables with woodcuts, 34 numbered pages; folding map of Canaan with alphabetical table in small type on the reverse. Thus the preliminary leaves (excluding the map) consist of 36 leaves, with signatures: A 6 leaves; B 2 leaves; C 6 leaves; D 4 leaves; then A, B, C, in sixes. The text contains signatures: A—Ccccc and A—Aa in sixes.—There is no misprint in the dedication; the page before the Genealogies is blank, and therefore the large escutcheon must represent a later issue; the word "He" is found in the test passage in Ruth.

967 KNOLLES (Richard) THE GENERALL HISTORIE of the Turkes, from The firste beginning of that Nation to the rising of the Othoman Familie: with all the notable expeditions of the Christian Princes against them. Together with the lives and conquests of the Othoman Kings and Emperours . . stout folio, *original gilt calf binding* *Adam Islip*, 1603 1 8 0

This book was in the possession, about 1665-70, of Henry Jermyn, Earl of St. Albans, whose coronet, garter, and arms are stamped in gold on the sides.

968 THE BIBLE, that is, the Holy Scriptvres conteined in the Old and New Testament . . sm. 4to. *in old black morocco, gilt edges, with clasps, and corner and centre-pieces, of chased silver, the one in the centre cut with the initials* E.N.; *with the engraved bookplate of the second Earl of Aylesford pasted on the back of the first title* *Deputies of Christopher Barker*, 1599 10 10 0

This binding belongs to James I's time. The initials are probably those of Edward Nicholas who was brother-in-law to that Miss Lane from whom the authorised Bible of Prince Henry (see above) descended to the Aylesfords.

969 LAUD (ARCHBISHOP) Treatise on Prelacy in CHURCH GOVERNMENT, small 4to. MANUSCRIPT, *beautifully written within border lines of gold embellished with capitals also in gold;*

in the original binding, covered with gold tooling; with arms of HENRY PRINCE OF WALES *as centre ornaments on sides, gilt edges; formerly in the possession of the Woodforde family (see autograph letter of Anne M. Woodforde prefixed)* 1611 148 0 0

An unpublished MS. beautifully written within gold lines and embellished with gilt capitals. The initials W. L. written at the head of the blank page following the text, are the only indication of authorship. The tendency of the treatise is to justify and prove the apostolical character of prelacy, and its due subordination to the royal office. It was probably written in 1610, as a sort of peace-offering from Laud to King James. The binding was executed contemporaneously.

970 COTTON (Sir Robert) An Answere made by commande of Prince Henry to certaine Propositions of Warre and Peace deliuered to his Highnesse by some of his Millitary Servants, sm. folio, *neatly written* MANUSCRIPT *on* 100 *folios, in the original calf gilt* *About* 1612 7 10 0

Apparently in Sir Robert Cotton's own handwriting. He composed the treatise in 1609-10, and the first original is now in the Cotton library in the British Museum. From the title-page, on which he is described as Knight and Baronet, and Prince Henry spoken of as still living, we know that this transcript was made by the author between 1611 (the date of his baronetcy) and November 1612 when Prince Henry died. The binding is of the same age and is plain in character, with parallel lines across the flat back and a few floral ornaments on the sides in gold.

971 WELWOOD (William) An Abridgement of all Sea-Lawes; gathered forth of all Writings and Monuments . . . and specially ordered and disposed for the vse and benefit of all benevolent Sea-farers . . sm. 4to. *limp vellum gilt, with the arms and crown of James I in gold on the side, the dedication copy* *Humfrey Lownes, for Thomas Mann,* 1613 5 5 0

The arms are those of King James' first model, and are therefore not later than the date of the book.

972 EL TESTAMENTO NVEVO de nvestro Señor Iesu Christo [traduzido por Cypriano de Valera], 12mo. *fine copy in old English black morocco extra, gilt edges* *Ricardo del Campo,* 1596 3 16 0

RARE; having been printed in London by Richard Field for the Spanish *reformista* Cypriano de Valera, whose intention was no doubt to circulate it in Spain.

A coronet and the letters H. L. are stamped on the sides, representing the ownership of Henry Yelverton, Viscount Longueville, about 1690-95.

973 HOOKER (Richard) OF THE LAWES OF ECCLESIASTICAL POLITIE, *Will. Stansby,* 1617—Certayne Divine Tractates, and other godly Sermons, by Richard Hooker, *Henry Fetherstone,* 1618—2 vols. in 1, sm. folio, *James I's copy, in calf, the royal arms and crown stamped in gold on the sides* 1617-18 3 3 0

The royal arms are stamped from the block which was King James' first pattern; and the binding is therefore not later than 1618.

974 MILLES (Thomas) Catalogue of Honor, or Treasury of True Nobility, peculiar and proper to the isle of Great Britain, folio, *engraved title and numerous woodcuts of Arms, etc. old calf, with the royal arms of James I on the sides, from the Sunderland library* 1610 8 0 0

The conformation of the royal arms on the sides is the second pattern used by James I, and the book seems therefore to have been bound for him about 1620.

James I had two stamps for his books. The first small and fine (something like Elizabeth's) was used from 1603 to about 1620; the second, similar to the first but not so fine, with the crown shaped more like the frustum of a cylinder than the frustum of a cone, was used from 1620 to the end of his life, and apparently also kept in use for Charles I down to 1633. Charles I had a new block cut about 1626 in which the crown is no longer seen from one side only. The band or rim is so drawn that one can see it is a circlet, not a mere straight line. A second block was also engraved hardly differing from the first except in a slight increase of the dimensions.

975 GODWIN (Francis) Bishop of Llandaff. De Præsvlibvs Angliæ Commentarius . . sm. 4to. *in the contemporary calf binding, the back mended, gilt edges, with the royal arms on the side* 1616 5 0 0

On the fly-leaf are the words, "Ex dono Authoris," which is not in King James' hand, and show that the book is not the dedication copy. The arms are those of Charles I, into whose hands the copy must have come after 1626.

The book-plate of Philip, the first Lord Hardwicke, is pasted inside the cover. It is engraved and dates from about 1745.

976 BACON. FRANCISCI DE VERULAMIO, summi Angliæ Cancellarii, Instauratio magna, folio, editio princeps of the NOVUM ORGANUM, *elegant title-page engraved on copper by Simon de Pas, with several woodcut initials in the text, fine copy in the original limp vellum gilt, with the crest of Denzil Holles on the sides* *Londini*, 1620 5 0 0

The wild boar which was Holles' crest is stamped on the sides, and upon the body of the animal the ermine of his coat of arms is indicated, along with a crescent to show that he was Lord Clare's second son. He was twenty-four years of age when this book appeared, and was bound for him.

977 SMITH. THE GENERALL HISTORIE OF VIRGINIA, NEW-ENGLAND, and the Summer Isles, with the names of the Adventurers, Planters, and Governours from their first beginning Ano. 1584 to this present 1624, . . . by Captaine Iohn Smith sometymes Governour in those Countryes & Admirall of New England, sm. folio, *engraved title with portraits of Queen Elizabeth, James I and Prince Charles; with all the 4 maps, and the portrait of the Duchess of Richmond by Delaram, but the portrait of Matoaka supplied by a modern steel-engraved facsimile; very fine and large copy in the original brown calf gilt, with the royal arms of Charles I in gold upon the sides; from the Hamilton Palace library* 1624 75 0 0

Bound about 1626. It is now generally recognized that Matoaka's portrait was not published with the book and does not properly form part of it. Its appropriateness to the subject was no doubt the moving cause which impelled some persons to insert it and led to the erroneous notion that it belonged to the volume.

Copies like this were specially prepared for James I, Charles I, the Duchess of Richmond, perhaps also for the Queen of Bohemia and the Duke of Buckingham.

977* MERCURIALIS (Hieronymi) de Arte Gymnastica libri sex, sm. 4to. *numerous fine woodcuts exhibiting the exercises of the ancients, old calf, with the arms of Sir Christopher Hatton in gold on the sides* *Parisiis*, 1577 1 16 0

This book was bound about 1630 for Sir Christopher Hatton afterwards Lord Hatton. His crest, arms, and the insignia of the Bath, appear on the sides.

978 CHALCOCONDYLAS (Laonicus) Histoire de la Décadence de l'Empire Grec, et establissement de celuy des Turcs, par Chalcondile Athenien, de la traduction de B. de Vigenere. . . . avec la continuation. . . . par Artus Thomas, folio, *title engraved, with figures, folding plan of Constantinople, folding woodcut of the Turkish army in battle-array, fine portraits of the Turkish Sultans, and numerous plates of the costumes of the Ottoman Empire; fine copy in blue morocco extra, gilt edges, the sides and back covered with thistles, roses, and fleurs-de-lis in gold, the royal arms of England on sides, from* CHARLES I'S LIBRARY *Paris*, 1632 60 0 0

A remarkable binding, probably the only one of its kind now extant.

It exhibits an evident desire on the part of King Charles to make the book resemble those bindings of Louis XIII, in which the sides are covered with *fleurs-de-lis;* instead of which we find alternate rows of thistles, roses, and lilies, with an outer border of thistles and dentelle-ornament.

979 PRYNNE (William) HISTRIO-MASTIX. The Players Scovrge, or, Actors Tragædie, thick small 4to. *in the original calf, with the Royal Arms of Charles I on the sides* 1633 10 10 0

This is surely a curiosity. Charles I's own copy of the book, for writing which the royal authorities sentenced Prynne to the loss of his ears and his money, and to imprisonment for life.

980 FOLIOT (Gilberti) *Episcopi Londinensis.* Expositio in Canticum Canticorum . . . nunc primùm è Bibliotheca Regia in lucem prodit opera & studio Patricii Junii, sm. 4to. LARGE PAPER, *presentation copy to King Charles I, in the original olive morocco gilt, with the Royal Arms stamped on the sides in gold* *Londini*, 1638 30 0 0

In wonderfully fine preservation, untouched by reparation or improvement, except by the addition of a lettering-piece on the back.

981 HART (James) ΚΑΙΝΙΚΗ, or the Diet of the Diseased, sm. folio, *in a richly gilt contemporary binding, the sides and back covered with ornamentation, and the edges gilt and goffered* 1633 6 6 0

With the autographs of "Vere Ffane" and "M. Westmorland." The latter was the second Earl of Westmoreland, and for him the book was bound in 1633. The former was his younger son but became afterwards the fourth earl.

The book is full of extremely curious and interesting matter, giving valuable illustration of the manners of the time. The title is inappropriate, as the work is no less intended for the guidance of the healthy than for the treatment of the sick.

4. English binding from 1635 to 1780.

982 WHITE (Dr. Fr.) *Bishop of Ely*, A Treatise of the Sabbath-day . . sm. 4to. **dedication copy** *to Archbishop Laud, in the original blue morocco gilt, gilt edges, the arms of Archbishop Laud on the sides* 1635 10 0 0

Bound in 1635. The ornamentation is an imitation of the contemporary French work: the back flat and enclosed, like the sides, within a double row of dentelle-edged fillets.

983 VALDES. The CX Considerations of Signior John Valdesso, treating of those things which are most profitable in our Christian profession, translated out of the Italian, with notes, sm. 4to. *original calf binding, well preserved* *Oxford*, 1638 1 0 0

Probably bound in London in the same year as the date of the book.

984 ——— the same, sm. 4to. *Thomas Earl of Arundel's copy, bound for him at Little Gidding, in smooth green morocco, gilt edges* 1638 5 0 0

There are several MS. notes in Lord Arundel's handwriting, one of which gives these curious particulars of the binding—"I.H.S. This booke was bound by the hands of Mrs. Mary Farrer (of Little Gidding, in Huntingdonshire), who hath wholly dedicated herselfe to the service of God in the state of virginitie."—Lord Arundel was the man who brought Pirkheimer's library to England. He died in 1644.

985 SANDYS (George) a Paraphrase upon the Divine Poems (Job, the Psalms, Ecclesiastes, Jeremiah, etc.), sm. folio, *with the* MUSIC *of the Psalms by* HENRY LAWES; *fine copy in the original black morocco extra, gilt edges, with the initials D. L. stamped on the sides* 1638 4 4 0

986 NEW TESTAMENT, *Edinburgh, Robert Young*, 1633—THE WHOLE BOOK OF PSALMES, with the prose in the margin . . collected into English meeter, by Thomas Sternhold, John Hopkins, and others, *London*, 1641—2 vols. in 1, sm. 8vo. *in old English blue morocco, gilt edges, with small silver corner-pieces* 1633-41 2 10 0

With the book-plate of George Chalmers. Bound about 1641.

987 BUTLER (Charls) The Principles of Musik, in singing and setting: with the two-fold Use therof (*Ecclesiastical and Civil*), sm. 4to. *with printed Music and diagrams; vellum, John Evelyn's copy, with inscription on title* *John Haviland*, 1636 15 0 0

A rare and extremely curious volume, in a novel style of orthography with some special phonetic letters. "It contains more knowledge in a small compass than any other of the kind in our language."—*Burney's Music.*—The inscription is "E libris J Evelynis emptus: Lond. 1640. Omnia explorate, meliora retinete."

988 WILSON (John) PSALTERIUM CAROLINUM. The Devotions of his Sacred Majestie in his solitudes and sufferings, rendred in verse, sm. folio, Set to Musick for 3 Voices and an Organ, or Theorbo, by John Wilson Dr. and Musick Professor of Oxford, sm. folio, *with all the* MUSIC, *in the original gilt black morocco, gilt edges, Charles II's copy with his arms on the sides* *London*, 1657 10 0 0

RARE. With a preliminary address to the author, in verse, by Henry Lawes, who bestows extraordinary eulogy upon his fellow-Musician. The binding must be referred to 1660.

989 THE NEW TESTAMENT of our lord and saviour Jesus Christ. Translated into the Indian language, and Ordered to be Printed by the Commissioners of the Vnited Colonies in New-England, At the Charge, and with the Consent of the corporation in England For the Propagation of the Gospel amongst the Indians in New-England, small 4to. *with both the titles (English and Indian), and the two leaves of English dedication to the King, a beautiful copy in the original gilt black calf, gilt edges, with a coronet and initial "M" on the back, denoting Edward Earl of Manchester one of the original members of the Society, for whom the book was bound*

Cambridg (sic): Printed by Samuel Green and Marmaduke Johnson. MDCLXI. (1661) 90 0 0

EXCESSIVELY RARE. Mr. Brinley's copy fetched 700 dollars in 1878. This was the first edition of any part of the Bible in the American-Indian languages, and was the work of John Eliot the missionary.

990 AUGUSTIN (S.) El Alma del incomparable San Augustin sacada del cuerpo de sus Confessiones, colegida por la Ilustrissima Doña Anna Condessa de Argyl, very small 4to. *fine copy in old English red morocco extra, covered with gold tooling, the Arms of Catherine of Braganza, Queen of Charles II, forming the centre ornament, gilt edges,* unique, *from the Beckford library* *Amberes*, 1622 112 0 0

Apparently no other copy has survived. The compiler was the second wife of Archibald, seventh Earl of Argyll,—not his first wife, as Horace Walpole supposed. (They were both named Anna.)

The binding was executed in 1662 for presentation to Queen Catharine on her marriage, and is a singularly fine specimen of Le Gasconesque work in gold *pointillé*. It came into the possession of Philip Carteret Webb in the last century and has his bookplate; and at his sale in 1771, was bought by Horace Walpole, whose bookplate it has likewise. At the Strawberry Hill sale, Mr. Beckford became its possessor.

991 BOOK OF COMMON PRAYER, and the Administration of the Sacraments, the Psalter or Psalms of David, Form of Consecrating Bishops, Priests, and Deacons [and Forms of Prayer for Nov. 5, Jan. 30, and May 29], folio, large paper, **black letter**, *engraved title by D. Loggan, a* remarkably fine copy, *in the original calf gilt binding, with the royal arms impressed in gold on the sides; being Charles the Second's copy of the* **Sealed Book**, *from the library of Secretary Sir Edward Nicholas* 1662 55 0 0

Sir Edward Nicholas was Secretary of State to both Charles I and Charles II. The latter king must have presented him with this royal copy of the new Common Prayer, the *editio parens* of the book which is still in use.

992 Vane (Sir Henry) The Tryal of Sir Henry Vane, 1662—Life and Death of Sir Henry Vane, 1662—Two Treatises by Sir Henry Vane, 1662—The Healing Question . . by Henry Vane, Knight, 1660—4 vols. in 1, sm. 4to. *in the original blue morocco, gilt binding, gilt edges* 1662 2 2 0

With the autograph of "Margaret Vane" in 1666.—The "Healing Question" bears the name of "T. Brewster" as its publisher, having been printed before the Restoration was effected. The other pieces were secretly printed.

993 Oræi (Henrici) Nomenclator præcipuorum iam inde à nato Christo ecclesiæ Doctorum, Scriptorum, Professorum, . . . 16mo. *black morocco extra, gilt edges; John Evelyn's copy, with his monogram on the sides and back, a pretty book* *Hanoviæ*, 1619 15 15 0

The monogram is composed of E. J. and E. J., backward and forward, interlaced, in the ordinary character of handwriting.—Mr. Evelyn's autograph entry of insertion in his catalogue appears on the fly-leaf—"Catalogo JEvelyni inscriptus. Meliora retinete."

994 Primigeniæ Voces sev Radices lingvæ Græcæ, 32mo. *red morocco extra, gilt edges; John Evelyn's copy, with his arms and monogram on the sides and back, a charming little volume* *Parisiis*, 1619 25 0 0

The monogram is in Roman capitals, and is composed of E with the I *in pale*, enclosed within an open wreath.

It is difficult to realize that these two books were bound in London for Mr. Evelyn, but there can be no doubt of the fact. The red morocco volume was bound between 1665 and 1670; the black morocco perhaps a few years earlier. It is not uninteresting to compare these beautiful artistic works, done for a private gentleman, and quite equal to the French performances of the same time; with the tasteless yet not dissimilar binding done for his King.

995 Wallis (Dr. John) Geometrical, Astronomical, and Chronological Tables and Rules, 12mo. *beautifully written MS. in the handwriting of Dr. Wallis; bound in old English blue morocco, gilt edges* 1666 4 0 0

This was the famous mathematician and cypher-reader. The little volume was bound for him probably at Oxford in 1666.

996 WALTON (Izaak) Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert, sm. 8vo. **with the autograph inscription of Izaak Walton,** *portraits, calf, fine copy* 1670 7 10 0

First edition of the Lives in a collected form. The author's autograph inscription runs thus—"for Mrs. Olivr. Whitby, Iz: Wa:". There are also some corrections and additions, likewise in the author's handwriting.

This work, in the plainest possible old calf binding, with nothing but a blind-tooled rose and a succession of curves on the back for ornament, is inserted here to give us an opportunity of recording the name of an old English binder. A man named Spedwell bound the "Lives" for Izaak Walton, as appears from an inscription on the Aylesford copy of the same work.

997 CAMDEN (William) Remaines concerning Britaine . . the fift Impression, with many rare Antiquities never before imprinted, by John

Philpot, sm. 4to. LARGE PAPER, *portrait, old English blue morocco, ornamented with gold tooling, gilt edges, rare* 1636 12 12 0

The only other copies on Large Paper are those in the Grenville and in the Huth libraries.—Bound about 1670, in a style which indicates the value in which the book was held.

998 **Canterbury Codex,** *containing* SPROTT'S CHRONICLE, and various historical pieces relating chiefly to Kent, sm. folio, **MS. on vellum,** *bound in old calf (rebacked), with the crest of the Derings on the sides Written probably in Canterbury between* 1375 *and* 1400 42 0 0

Bound about 1670.—Formerly in the library of Sir Edward Dering (about 1715), and then used by Hearne as the original of his edition of Sprott's Chronicle. The contents are as follows :—

Abbates Cantuariæ, ending with the elevation of Michael at Easscher in 1375 (*printed by Hearne*)
Nota de quatuor viis principalibus Angliæ (*unprinted*)
Episcopatus per orbem terrarum (*unprinted*)
Temporalia Archiepiscopi Cantuariensis (*printed by Hearne*)
Privilegia Abbatum Sti. Augustini Cantuariæ (*printed by Hearne*)
Alphabetical Index to the contents of the Abbey Register and Chartulary (*unprinted*)
List of English Kings from Ethelbert to Edward III, and of Archbishops of Canterbury from Augustine to Thomas Arundel (about 1400—continued in another hand to Archb. Bourchier, about 1480) (*unprinted*)
Lists of English Sees (*unprinted*)
Genealogical Table "Ceste Table monstre coment Roy Edward de Wyndelisor deuoit de droit estre Roy de France (*unprinted*)
Lists of Archbishops and Abbots of Canterbury since the Conquest (continued to the sixteenth century) (*unprinted*)
Temporalia Episcopatus Roffensis (*unprinted*)
Chronica Thome Sprott (*printed by Hearne*)
Memorandum de Newynton (*printed by Hearne*)

999 WEBSTER (John) Metallographa: or an History of Metals. Wherein is declared the signs of Ores and Minerals . . . As also, The handling and shewing of their Vegetability, and the discussion of the most difficult Questions belonging to Mystical Chymistry, as of the Philosopher's Gold . . and such like . . . small 4to. *old English red morocco gilt, gilt edges, with the crown and monogram of Charles II, in gold, on the back and sides A. C. for Walter Kettelby,* 1671 10 10 0

1000 MERCURIALIS (Hieronymi) de Arte Gymnastica libri sex . . secunda editione aucti, & multis figuris ornati, 4to. *old English red morocco, gilt edges, with the crown and monogram of Charles II on the sides and back Venetiis apvd Ivntas,* 1573 15 15 0

Both these books were bound about the same time—that is, about 1671-75.

1001 MISSALE AD USUM SARUM, small folio, **illuminated MS. on Vellum,** *with beautiful borders of foliage and floral ornament; a large* **Miniature** *of the Crucifixion, and* 175 *decorative initials,* 18 *of which enclose small* **Miniatures;** *rough calf, with the arms of Sir Joseph Sheldon, Lord Mayor of London, impressed in gold (about* 1675) *on the sides; in a red morocco case (London?, about* 1470) 500 0 0

Not the binding, but the marks of ownership, give a place here to this splendid English MS.

1002 ANDREWS (Bp. L.) Holy Devotions, with Direction to Pray, etc., the sixth edition, 12mo. *portrait by R. White, old English blue morocco, with elaborate gilt geometrical tooling, gilt edges* 1675 4 4 0

A fine specimen of English binding, and of tooled decoration in gold. It is of the same age as the book.

1003*PLATONIS Opera quæ extant omnia, ex nova Ioannis Serrani interpretatione . . (*Græce et Latine*) Henr. Stephani de quorundam locorum interpretatione iudicium . . 3 vols. folio, *in old English red morocco, the back and sides covered with fine gold tooling, gilt edges, from Lord Chancellor Somers' library, with his bookplate on the back of each*

1012 NOVUM TESTAMENTUM, *Græce*, sm. 8vo. *bound in old English blue morocco, inlaid with red morocco, and tooled with an interlaced geometrical pattern, the spaces filled in with foliage, sprigs and branches, all gold upon blue or red grounds* *Cantabrigiæ, Tho. Buck*, 1632 7 7 0

A superb example of luxurious taste in bookbinding in the time of Queen Anne (about 1705). The edges are gilt, and when drawn out obliquely exhibit a cross with a floral design upon their surface. The work is English, and is, notwithstanding the excessive richness of the ornament, a very creditable specimen of decorative art.

1013 ATWOOD (W.) the Superiority and direct dominion of the imperial Crown of England over the crown and kingdom of Scotland . . 8vo. *old English blue morocco extra, gilt edges, with the bookplate of Thomas Maitland of Dundrennan* 1704 1 15 0

Bound about 1705 and probably in London.—Thomas Maitland (1792-1851) was a Scottish Lord of Session. His bookplate was engraved about 1835.

1014 VINCENT (Augustine) A Discoverie of Errovrs in the first edition of the Catalogve of Nobility, pvblished by Raphe Brooke, 1619 . . with a continuance of the successions from 1619 vntill 1622, sm. folio, *old calf, Robert Harley's (Earl of Oxford) copy, with his signature in gold on the title, his book-plate on the back of the title, his arms and name in gold on the sides of the binding* 1622 4 4 0

The binding is the original cover of the book, but Harley had the back gilt, and his arms added about 1705.

1015 FERRARII (Io. Baptistæ) Hesperides sive de Malorum avreorvm cvltvra et vsv, folio, *with the frontispiece and all the rest of Bloemaert's fine plates carefully coloured by hand; Lord Somers' copy, in old red morocco extra, gilt edges, with his arms on the sides* *Romæ*, 1646 2 10 0

Bound for Lord Somers about 1705.

1016 Q. HORATII FLACCI Poemata omnia . . Aldvs. M.D.XXVII. 12mo. *blue morocco extra, gilt edges* *Venetiis*, 1527 7 7 0

With the title on the sides, and the inscriptions "M. Lavrini et amicorum" and "Virtvs in ardvo." These simply show that the owner or binder (about 1705) was in possession of an old Laurinus book, and copied its inscriptions.—The book-plate of the last Lord Carteret, dated 1841, is in the book.

1017 BRATHWAIT (Richard) The English Gentleman . . second edition: revised, corrected, and enlarged, sm. 4to. *frontispiece by Vaughan, old calf, with an inscription of presentation by Queen Anne to the Duke of Marlborough in* 1706, *and a portrait of each inserted* 1633 10 0 0

The inscription inside the cover runs thus: "To John Duke of Marlborough from Queen Anne, 1706," and it seems to be in the Queen's own handwriting. It was she probably also who wafered the two portraits in their places preceding the title; her own first, then the Duke's.—This presentation must have been made in December, 1706, on Marlborough's return to London after the campaign which had closed in his victory at Ramillies.

1018 SANDFORD (Francis) Genealogical History of the Kings and Queens of England and monarchs of Great Britain from 1066 (continued) to 1702 . . . by Samuel Stebbing, roy. folio, LARGE PAPER, *plates, beautiful copy in blue morocco extra, gilt edges, the sides covered with rich gold tooling, including the arms and monogram of Prince George of Denmark (the husband of Queen Anne) surmounted by a crown, the same monogram (G P D) and crown also repeated on the back* 1707 50 0 0

Prince George was one of the patrons of this edition, and supplied the originals of some of the plates.

1019 HORE sacrosancte v'ginis Marie scd'm vsum Romanum, narrow 12mo. gothic letter, PRINTED ON VELLUM, *the* 18 *woodcuts and the initial letters very finely illuminated in gold and colours, old red morocco gilt,* EXTREMELY RARE *Thielmā Keruer . . pour Gilles remacle* . . 1504 16 16 0

There are 54 pages of contemporary additions, in a very neat and legible handwriting, headed: "*Cest office ensuiuant se cōmence le premier samedi des aduens: et dure iusquez a vesprez la nuyt de noel.*"

On one of the fly leaves at the beginning there is the illuminated escutcheon of an early owner and his family.

The binding is a highly ornate piece of English work of the early part of the last century, perhaps about 1710.

1020 REMEMBRANCES for order and decency to be kept in the Upper House of Parlt. by the Lords when his Majty. is not there, 12mo. *neatly written MS. red morocco extra, gilt edges, with the royal arms of Queen Anne on the sides in gold* (1710) 2 10 0

1021 JUSTINI (Sancti) Apologia prima [et secunda] pro Christianis . . *Gr. et Lat.* edita à Joanne Ernesto Grabe, 2 vols. 8vo. LARGE PAPER, *blue morocco extra, richly gilt on back and sides, edges gilt* *Oxoniæ*, 1700-3 5 5 0

Bound for Lord Sunderland about 1710; a well-preserved and unusually good specimen of his binder's work.

1022 FLAMSTEED. Historiæ cœlestis libri duo . . observante Johanne Flamsteedio in Observatorio Regio Grenovicensi continua serie 1676-1705, folio, *frontispiece, containing portrait of Prince George of Denmark, crimson morocco extra, Queen Anne's copy with her royal arms and motto on the sides* *Londini*, 1712 4 4 0

1023 IGNATII (Sancti) Epistolæ septem genuinæ . . *Gr. et Lat.* (ed. C. Aldrich), 8vo. LARGE PAPER, *red morocco extra, gilt edges Oxonii*, 1708 3 0 0

Bound for Lord Sunderland about 1715.

1024 HOMERI Odyssea, *Græce*, 2 vols. 8vo. LARGE PAPER, *frontispieces, red morocco extra, gilt edges* *Oxoniæ*, 1705 3 3 0

Bound for Lord Sunderland about 1715. The lining is blue paper covered with a radiant pattern of flowers and dots in gold.

1025 HANDEL. The Chandos Anthems and Chandos Te Deum, also the Jubilate for the Peace of Utrecht, **the Musical Score written out either by Handel himself or his secretary,** in 1 vol. roy. folio, *bound in red morocco super extra, gilt edges, the sides covered all over with rich floral tooling in gold* *About* 1720 25 0 0

The Utrecht Jubilate was composed by Handel in 1712, the Chandos Anthems and Te Deum in 1719. This volume, bound about 1720, was probably transcribed for the use of the Duke of Chandos.

1026 AUGUSTINI (S.) Aurelii Augustii opus de civitate dei feliciter explicit, sm. folio, **magnificently printed on vellum,** *with an* **exquisitely illuminated first page,** *and the initials throughout painted and gilt, old crimson morocco gilt, gilt and gauffred edges* *Venetiis ab egregio & diligenti magistro Nicolai Ienson*, 1475 1200 0 0

Whether considered as a faultless specimen of printing upon the finest vellum, or as a book decorated with exquisite illumination, this is one of the most glorious volumes ever produced by the combination of two arts—that of the typographer and the calligrapher. Only from Venice in the fifteenth century, and only from Jenson's workshop could such a miracle of superb taste and skill have emanated.

Lord Sunderland had it bound about 1720 in the finest covering which his binder was competent to make.

1027 FRACASTORII (Hieronymi) SYPHILIS sive Morbvs Gallicvs, sm. 4to. **Editio Princeps,** *red morocco extra, gilt edges* *Veronæ*, 1530 1 16 0

Bound for Lord Sunderland about 1720. The gold border on the side consists of an alternation of fleurs-de-lis and conventional strawberry leaves, done in imitation of French models.

1028 DIONYSII HALICARNASSEI de Structura Orationis liber ex recensione Jacobi Upton, *Græce et Latine* . . . 8vo. LARGE PAPER, *red morocco extra, gilt edges* *Londini*, 1702 2 10 0

Bound for Lord Sunderland about 1720. The gilding on the sides is more than usually rich and ornate.

1029 HIPPOCRATIS de Morbis popularibus liber primus & tertius *Gr. et Lat.*: his accomodavit novem de Febribus commentarios Johannes Freind, sm. 4to. LARGE PAPER, *red morocco extra, gilt edges* *Londini*, 1717 2 2 0

Bound for Lord Sunderland about 1720. The binding exhibits an approach to the symmetry and regularity of later days.

1030 MEAD (Richard) Short Discourse concerning Pestilential Contagion, and the methods to be used to prevent it, 8vo. LARGE PAPER, *book-plate of Sir P. Sydenham, old red morocco extra, gilt edges* 1722 1 1 0

Sir Philip Sydenham died in 1739, but his bookplate was engraved about 1715-20, and this volume was bound either for him or for Dr. Mead in London about 1722-23.

1031 VIDÆ (Marci Hieronymi) Poemata . . edidit Thomas Tristram, 4 vols. sm. 4to. LARGEST PAPER, *portrait, red morocco super extra, richly gilt in panels on the sides, the figure of an eagle with wings extended being the principal ornament on the backs, gilt edges, from the Syston Park library* *Oxonii*, 1722-23 6 6 0

Bound about 1725, probably for Bryan Fairfax. The third volume was missing about 1790, but a copy was procured and bound to match, apparently by Staggemeier.

1032 BURNET (Thomas) de Fide & Officiis Christianorum liber, 4to. *old English blue morocco extra, gilt edges* *Privately printed*, 1722 3 3 0

Only a few copies were printed. This one, bound in London in 1722, by Elliot and Chapman, has two interesting inscriptions in it. One is the record of presentation by Dr. Mead to Alexander Littlejohn in 1722, the other of presentation from Professor John Hunter of St. Andrews to his friend William L. Brown in 1792.

1033 THOMAS (Gul.) Antiquitates Prioratus Majoris Malverne, 8vo. LARGE PAPER, *map and plate, a second plate wanting, old blue morocco extra, tooled sides, gilt edges* 1725 1 16 0

A favourable specimen of London bookbinding in 1725.

1034 KÆMPFER (Engelbertus) The History of Japan, translated by J. G. Scheuchzer, with the life of the author (and two APPENDICES), 2 vols. folio, LARGE PAPER, *complete with both Appendices, old English red morocco, with broad borders of gold, gilt edges* 1727-8 10 0 0

Bound by Elliot and Chapman in the splendid Harleian style. The central tooling in the panels on the back represents a crowned dolphin. This was a favourite ornament with English binders, and seems to have no significance.

1035 DIVRY. LES TRIŪPHES DE FRĀCE trāslatez de latin en frācois par maistre Jehā diury bachelier en medecine selō le texte de charles curre mamertin, 8vo. gothic letter, 54 *leaves* (a-g) PRINTED ON VELLUM, *with woodcuts, ruled with red lines, the lower corner of the blank margins at the end eaten away, but a very large and clean copy, in old English red morocco, from the Earl of Jersey's collection*, EXCESSIVELY RARE *Guillaume eustace au Palais de paris*, 1508 36 0 0

Bound about 1730, probably by Elliot and Chapman, for Bryan Fairfax.

The Beckford copy, ON PAPER, sold for £23.

The three following pieces, in the same types and also printed on vellum, are bound up in the same volume :—

Lexil de gennes la superbe par frere JEHAN DANTON. *Signatures aaa* (8 *leaves*) *and bbb* (4 *leaves*), *of which the last contains only two large woodcuts. Jehan barbier* (1508).

Epistre aux rommains . . *Signatures aa* (6 *leaves*) . [*Without marks.*]

A la louenge du tresnoble legat | George damboise de paix mediateur | Et de rouen archeuesque et prelat | Quontient en france second gubernateur | . *Signature A* (9 *leaves, for the first, which must have been blank, is not here*). [*Without marks.*]

1036 BOYER (A.) le grand Theatre de l'Honneur et de la Noblesse . . *in French and English*, 2 parts in 1 vol. royal 4to. *with* 40 *plates of heraldic bearings*, LARGE AND THICK PAPER, *Queen Caroline's copy, with her crown and cipher on the back, bound in old English blue morocco extra, gilt edges* *Londres*, 1729 5 0 0

Bound by Elliot and Chapman in the year of its publication, for the Queen. It is an excellent specimen of their best kind of work, in the Harleian style.

1037 MIDDLETON (Conyers) Dissertation concerning the origin of Printing in England, showing that it was first introduced by William Caxton, sm. 4to. *calf, with Zachary Pearce's arms* *Cambridge*, 1735 1 0 0

Bound about 1736 for Zachary Pearce, who became Bishop of Bangor in 1748, and of Rochester in 1756.

1038 **Pine's Horace.** QVINTI HORATII FLACCI Opera, 2 vols. 8vo. *beautifully engraved throughout, with an immense number of head and tail-pieces, illustrations of ancient medals, decorative letters, etc., fine copy, in English red morocco extra, gilt edges, broad borders of gold on the sides in the Harleian style, and the backs tooled to match* *Londini*, 1733 20 0 0

A splendid copy of the original issue, with its curious mistake of *post est* for *potest*. The third Earl of Aylesford's plain bookplate is inside.

1039 [KING (Dr. William)] The Toast, an heroick Poem, . . . 4to. *frontispiece by Gravelot, containing full-length portrait of Lord Carteret displaying the charms of Lady Newburg in a picture, while a satyr points to her real appearance as a harridan in the background; fine copy in old English red morocco, gold tooling, gilt edges* 1736 6 6 0

A villainous and obscene satire against the Countess of Newburg, of which almost all the copies were destroyed by the author's executors.

The binding was done no doubt about 1736-37. The broad border of gold on the sides is in two sections : in the inner there are figures of birds ; while the outer is tooled with representations of insects.

1040 WHALEY (John) A Collection of original Poems and Translations, 8vo. *fine copy in old English red morocco, borders of gold, gilt edges* 1745 1 10 0

A unusually elegant example of the English binding of the period (1745-50). There is a peculiar rosiness of tint in the leather, on which the gold seems to shine with special brightness.

1041 EVANGELIARIUM QUADRUPLEX Latinæ Versionis antiquæ seu veteris Italicæ, nunc primum in lucem editum a Jos. Blanchino, 4 vols. folio, thick paper, *facsimiles, old English blue morocco extra, with gilt tooled ornamental borders and centre ornaments in the Harleian style, gilt edges*, fine copy *Romæ*, 1749 12 12 0

A grand binding in the Harleian style, executed probably by Elliot and Chapman or one of their most skilful pupils. It was done about 1750, perhaps for Sir John Shelley as the Shelley crest is stamped in the middle of the central lozange on each side.

1042 HORATII Flacci (Quinti) Opera, 2 vols. 8vo. *numerous engravings from ancient gems, coins, and sculptures, red morocco extra, gilt edges* *Londini, Gul. Sandby*, 1749 5 0 0

An elegant specimen of English work done by the Harleian binders about 1750 for the second Duke of Marlborough.

1043 Remembrances for order and decency to be kept in the Upper House of Parliament by the Lords when His Matie is not there, 12mo. *neatly written MS. red morocco extra, gilt edges, with the royal arms of George II on the sides* 1723-57 1 11 6

Bound in 1757, and presented to the third Lord Aylesford, whose signature is written on the fly-leaf.

1044 VIRGILII MARONIS (Publii) Bucolica, Georgica, et Aeneis 4to. *Baskerville's splendid edition, beautiful copy in contemporary red morocco extra, broad borders of gold on the sides, gilt back and gilt edges, with the Osterley Park bookplate* *Birminghamiæ, typis Johannis Baskerville*, 1757 5 0 0

The broad borders of gold are composed of a continuous set of arches or arcades in gold, with flower figures within and beneath them, and a bird perched above every arch.—This fine example of English work was done about 1757-8.

1045 Extracts from the several Treaties subsisting between Great Britain and other Kingdoms and States, of such articles and clauses as relate to the duty and conduct of the commanders of His Majesty's ships of war, 4to. *old red morocco extra, gilt edges, with broad borders of gilt tooling on the sides, and floral ornament on the back* 1758 3 3 0

Bound at the same date as the issue of the book. The style of ornament is somewhat after the Harleian pattern.

1046 Surinam. Conduct of the Dutch relating to their breach of Treaties with England, particularly at Surinam ; with the Case of Jeronimy Clifford, 8vo. *old English red morocco, richly and elaborately tooled on the sides* 1760 3 3 0

Bound in 1760, or immediately afterwards.—With the bookplate of John Osborne, engraved about 1790.

1047 KEPLERI (Joannis) Astronomia Nova aitiologetos seu Physica Cœlestis tradita commentariis de motibus Stellæ Martis, ex observationibus g. v. Tychonis Brahe, folio, *diagrams, some leaves slightly wormed and discoloured, gilt russia* *Pragæ*, 1609 3 3 0

The acorns on the sides, the crescent, and the fleur-de-lis on the back, suggest that this book belonged to a member of the Oakley family, of Salop and Stafford. The binding was done about 1765-70.

1048 CAMILLI (Camillo) Imprese illvstri di diuersi . . con le figure intagliate in Rame di Girolamo Porro, 3 parts in 1 vol. sm. 4to. *over a hundred engravings of the symbolical devices used to princely and other eminent*

personages in the sixteenth century; Lord Shelburne's copy in old red morocco extra, gilt edges, with his coronet and initial S on the back, and his engraved bookplate inside *Venetia*, 1586 3 3 0

Bound for Lord Shelburne (afterwards Prime Minister and first Marquis of Lansdowne) about 1762.

1049 [LYTTELTON (Lord)] Dialogues of the Dead, 8vo. *splendidly bound in red morocco super extra, very beautiful borders of gold, gilt gaufré edges* 1765 9 9 0

The leather and the gilding are as fresh and splendid as though the binding were done by Bedford. The style of ornament is somewhat of the Harleian kind, but much gayer and more elegant, as well as more brilliant. This is probably one of the finest existing specimens of the English artistic binding of that period.

On the fly-leaf is written, "Cest dialogues mont été donné par Milort Littleton qui en est l'auteur le ii de janvier 1768 Charlotte Comtesse de Seilern née Comtesse de Solms. Londres."

1050 ANDERSON (James) the Constitutions of the antient and honourable Fraternity of Free and Accepted Masons . . revised, continued, and enlarged by John Entick, new edition by a committee appointed by the Grand Lodge, 4to. *frontispiece, bound in old English red morocco, lined with black morocco, the inside and the outside both covered with rich and elaborate gold tooling, edges gilt* 1767 12 12 0

A marvellously splendid specimen of the bookbinder's art, executed by Robert Black, in or soon after 1767.

1051 [MOLESWORTH (Robert, Lord)] Account of Denmark as it was in 1692, fourth edition, 1738—HOTOMAN (Francis) Franco-Gallia . . translated into English by (Lord Molesworth) 1721—2 vols. in 1, 8vo. *red morocco extra, gilt edges, with emblematical figures on the back and sides* 1721-38 5 0 0

Bound for Thomas Hollis, about 1765, several MS. notes by whom are written on the fly-leaves at beginning and end. He afterwards presented it to Andrew Lumisden. A similar copy fetched £7. 10*s* at the Gosford sale.

1052 BLACKBURNE (Francis) Considerations on the present state of the controversy between Protestants and Papists, 8vo. *Thomas Hollis's copy, red morocco gilt, with emblematical figures on the side and back* 1763 0 15 0

This copy was bound about 1768-70, and passed in 1780 into the hands of Benjamin Flower, whose initials are on the title and bookplate, inside the cover.

1053 DOCTOR AND STUDENT. *Title obverse:* THE FYRSTE DYALOGE IN ENGLYSSHE, with newe addycyons. *Reverse:* Here after followeth the fyrste Dyaloge in Englysshe, bytwyxt a Doctoure of Dyuynyte, and a Student in the Lawes of Englāde: of the groundes of the sayd Lawes, and of conscyence . . *Colophon: Imprynted by me, Robert wyer . . . (about* (1530)—THE SECUNDE DYALOGUE ī englyssshe wyth new addycyons . . . *Impryntyd at London, in Southwarke, by Peter Treueris,* 1531 —2 vols. in 1, 12mo. *in an old smooth olive morocco binding, gilt in the Harleian style, gilt edges* 1531 12 0 0

Bound about 1770, perhaps for Herbert, in whose handwriting seems to be the note "Perfect" on the fly-leaf.—Each of these dialogues is complete in itself, and it is not certain that they are both by one author. A third dialogue was printed by Berthelet a few years later, and may be added to these.

1054 VIRGILII Bucolica, Georgica, et Æneis, small 8vo. *frontispiece, bound in Italian vellum tastefully gilt, each side ornamented with a round centre-piece containing a classical drawing in Indian ink; a view of the bay of Naples, painted on the gilt edges of the book; enclosed in a green morocco case* *Birminghamiæ, typis Johannis Baskerville,* 1766 4 4 0

A very pretty example of elegant printing and artistic binding.

1055 BURLEIGH (Lord). A collection of State Papers (edited) by Samuel Haynes, . . from original Letters and other memorials left by William Cecill Lord Burghley, sm. folio, *richly bound in red morocco extra, with borders of gold* 1740 3 3 0

With note of presentation from Lord Salisbury, to Barbara St. John, in 1781, when the book was bound.

1056 BRYANT (Jacob) a New System, or an Analysis of Ancient Mythology . . 3 vols. large 4to. *First Edition, numerous fine plates (with the Bartolozzi gem in the second volume), beautiful copy in red morocco extra, gilt edges, the back decorated with inlays of olive morocco, and full gilt* 1774-76 4 4 0

Bound about 1777-80. The *ex libris* inside, a label on vellum gilt with the crest and motto of Lord Gosford, exhibits a Viscount's coronet and must therefore be referred to some time between 1785 and 1806.

1057 SECUNDUS (Joannes) Kisses: a poetical Translation of the Basia of Joannes Secundus Nicolaius with the original Latin . . 8vo. LARGE PAPER, *frontispiece and portrait by Bartolozzi, fine copy in old English blue morocco, borders of gold, gilt edges* 1778 4 4 0

The broad gold border on the sides is composed of a succession of vases filled with flowers, alternating with flower and spray unattached.—On the half-title there is an inscription, "Questo libro m' era dato da'l Sigr. Giov. Maddison." John Maddison may have been the unknown translator. The bookplate (about 1820) of Wm. Michel Sale is inside.

1058 FALCONER (William) Universal Dictionary of the Marine, a copious explanation of the technical terms and phrases, 4to. *many plates, in bright old red morocco extra, gilt edges, appropriately tooled with figures of ships, etc.* 1784 3 3 0

Bound at the time, that is, about 1785.

1059 BREYDENBACH. PEREGRINATION DE OULTRE MER [par Frere Nicole le Huen], small folio, lettres gothiques, 132 *leaves of letterpress (signatures* a-s *in eights, except* b, c, n, p, q, r *which are in sizes), with separate folding leaves of copper-plate engravings which represent views of towns; Etruscan calf extra, gilt edges*

Lyon, Michelet topie de pymont: & Iaques heremberck dalemaigne . . 1488 60 0 0

The plates in this very rare volume are the first examples of copperplate engraving ever produced in France. The panorama of Venice alone is a picture 64 inches in length. The view of Parens is only double-page dimension; but those of Rhodes, Candia, and Modon are also of considerable size. According to the Didot catalogue, there ought to be two other plates (Corfu and the Holy Land), but the book is hardly to be found in a complete condition, most copies having been long ago mutilated for the cabinets of print-collectors. Even the Didot copy wanted the grand view of Venice, which is the best of all the engravings.

The covering is an example of the calf work with classical ornamentation in black, and gradations of natural colour in the calf, which is called Etruscan binding. This example is usually referred to Edwards of Halifax about 1785, but it may have been done by a London binder a few years later.

5. Richard and Mrs. Wier.

1060 POETARUM LATINORUM Veterum, Profanorum et Ecclesiasticorum, Opera et Fragmenta edidit M. Maittaire, 2 vols. in 3, folio, LARGE PAPER, *very fine copy, ruled, splendidly bound in red morocco super extra, broad borders of gold, gilt edges, from the MacCarthy and the Beckford libraries* 1713 32 0 0

This magnificent copy sold for 710 francs in the MacCarthy sale.

It was bound for Count MacCarthy about 1775, by Richard Wier and his wife, at Toulouse.

1061 VIDÆ (Marci Hieronymi) Poemata . . edidit Thomas Tristram, 4 vols. 8vo. *portrait, fine copy, ruled with red lines, in blue morocco extra, richly gilt sides and back, gilt edges* *Oxonii*, 1722-23 8 8 0

Bound by Richard and Mrs. Wier, about 1775, probably for Count MacCarthy. With the bookplate of L. Pasquier, bearing the *mortier* of a French judge; he bought it perhaps at MacCarthy's sale.

1062 FASCICULUS TEMPORUM. *Fol.* 1: Tabula breuis & vtilis sup libello quodā q̄ dicit' fasciculus tēpor' . . *Fol.* 10: . . . Fasciculus tpm oms antiquor' cronicas ɔplectens incipit feliciter, small folio, *Gothic letter, 72 leaves with* 15 *woodcuts (one of Christ, and fourteen of cities, etc.)*

and many diagrams to illustrate the chronological succession of historical events ; red morocco extra

Impressa ē hec psens cronica que fasciculus tpm dicit' in florētissima vniūsitate louaniēsi . . p me iohannē veldener . . . M.cccc.lxxvi . . . (1476) 14 0 0

Amongst the pictures in this curious book we find one of the Rainbow, and views of Rome and of Cologne.

Bound apparently by the Wiers, for Mr. Wodhull, in the same style as they had done MacCarthy's books.

1063 MARTIALIS Epigrammata, sm. folio, PROBABLY THE FIRST EDITION, *the margins of a number of leaves repaired, and some leaves inlaid, ruled with red lines, red morocco, gilt edges, marked on the back "Wier fecit 1780"* (*Venetiis*) *Vindelinus de Spira* [1470-1472] 30 0 0

A MOST RARE and very finely printed edition. Whether it was issued subsequently to that of Ferrara, 1471, or not, it is certainly the FIRST COMPLETE EDITION, since the former does not contain the "*Liber Spectaculorum.*" The volume ends on the reverse of the 181 leaf with these words: *Raphael Zouenzonius Ister. Vindelino spyrēsi ob | eius incredibilem imprimendi solertiam. D. D. | Consumatissimus ille martialis | Impressus digitis uindelianis*, etc. I have sold a copy for £90.

Mrs. Wier did the mending, and her husband the binding. This was before he joined in partnership with Roger Payne.

6. Roger Payne.

1064 CATHOLICON. Incipit sūma que vocat' Catholicon edita a fre Johanne de ianua ordis frm pdicator', large folio, **Editio Princeps**, *printed in small Gothic characters, in double columns*, 66 *lines per page, the capitals and the above intitulation painted in by hand; russia, gilt edges, gilt tooling* (*by Roger Payne*)

Altissimi presidio cuius nutu infantium lingue fiunt diserte. Qui q3 nūosepe puulis reuelat quod sapientibus celat. Hic liber egregius. catholicon. dn̄ice incarnacionis annis Mcccclx Alma in urbe maguntina nacionis inclite germanice. Quam dei clemencia tam alto ingenii lumine. dono q3 gtuito. ceteris terrar' nacionibus preferre. illustrareq3 dignatus est Non calami. stili. aut penne suffragio. s3 mira patronar' formar'q3 concordia pporcione et modulo. impressus atq3 confectus est. Hinc tibi sancte pater nato cū flamine sacro. laus et honor dno trino tribuatur et uno Ecclesie laude libro hoc catholice plaude Qui laudare piam semper non linque mariam Deo. Gracias

(1460) 420 0 0

1065 BOIARDO. ORLANDO INNAMORATO. I tre libri dello Innamoramento di Orlando di Mattheomaria Boiardo Conte di Scandiano . . . 1539—Il Qvarto (Qvinto, e Sesto) Libro . . . composto per Nicolo delli AGOSTINI . . 1539—2 vols. in 1 sm. 4to. *fine copy in russia extra, gilt edges* (*by Roger Payne*) *Vinegia, Pietro di Nicolini da Sabbio*, 1539 8 8 0

The crescent which is found at the angles on the sides is also used on the back in the midst of the masses of gilding composed of flower-forms and gold dots.

1066 VASARI (Giorgio) le vite de' piv eccellenti Pittori, Scvltori, e Architettori . . . 3 vols. roy. 8vo. *woodcut portraits of most of the artists, large copy in russia extra, with leather joints and gilt edges, the backs richly gilt* (*by Roger Payne*) *Fiorenza, i Giunti*, 1568 12 12 0

Two of the panels on the back are thickly gilt with flowers and gold dots; Roger's favourite acorns are gilt lengthwise on the bands.

1067 ARIOSTO (Lodovico) ORLANDO FVRIOSO . . sm. folio, *fine plates by Girolamo Porro, and a beautiful portrait of Ariosto, engraved by Larmessin after Titian, inserted; russia extra, gilt edges, the Wodhull arms on the sides, said to be by Roger Payne* *Venetia*, 1584 14 15 0

With the right plate to the 34th canto, which is hardly ever seen, not having been produced till after the issue of the book. It is here pasted over the usual plate, that is, a duplicate of the 33rd.

1068 PALMERIN. Libro del famoso cauallero Palmerin de Oliua z de sus grãdes hechos nueuamẽte restampado y corregido: . . MDXXXIIII, 12mo. *woodcut on title-page, the title mounted, crimson morocco extra, gilt edges (by Roger Payne), with Goldsmid's arms outside and Utterson's inside, originally from Colonel Stanley's library*
. . *Iuã paduan : y Venturin de Rufinelli : en Venecia* . *MDXXXIIII* (1534) 10 10 0

Bound by Roger Payne about 1790. It passed successively through the sales of Colonel Stanley (1813), Louis Goldsmid (1822), Hanrott's (1833), and Utterson's in 1852. It is a fine specimen of Roger Payne's distinctive work.

1069 PYTHAGORAS, etc. Opus aureum et scholasticum in quo continentur Pythagoræ Carmina Aurea, Phocylidis, Theognidis et aliorum Poemata, *Gr. et Lat.* cura Michaelis Neandri, 2 vols. in 1, roy. 8vo. LARGE PAPER, *the Beckford copy in blue morocco extra, leather joints, gilt edges, by Roger Payne* *Lipsiæ*, 1577 4 4 0

1070 STEPHANUS BYZANTIUS. Stephanvs de Vrbibvs, folio, *wanting sheet F, but a fine large copy in red morocco extra, gilt edges (by Roger Payne)* *Venetiis, apud Aldum Romanum*, 1502 5 0 0

Wreaths and crescents form the distinguishing features of ornament on the sides and back.

1071 BRUNO. Giordano Brvno Nolano de gl' Heroici Fvrori . Al molto illustre et eccelente Caualliero, Signor Phillippo Sidneo, 12mo. *fine copy in red morocco gilt, gilt edges (by Roger Payne)*
Parigi, Antonio Baio, 1585 10 10 0

This famous and very rare book has been recently translated.

1072 LILLY (William) Christian Astrology modestly treated of in three books, sm. 4to. *portrait by Marshall inlaid, 23 ff. for title and preliminary matter + pp. 25 to 832 + 11 ff. for catalogue, russia, silk linings, by Roger Payne* *London*, 1659 10 10 0

One of the best examples of Roger Payne's art, as his grotesque bill, in the terms following, sufficiently indicates :—" Bound in the very best manner in the very best Russia of ye true native Colour, Sewed with silk in ye very best manner on Bands strong & neat. The back lined with thin morocco to make it open very easy & strong. Finished in the most magnificent manner with broad borders of small tool work insides & morrocco joints. The outsides finished in the highest Taste, with ornamental corners of oak leaves . . ." Bound for Hibbert, and bearing the letter H within stars on the sides.

1073 ARLOTTO. Facecie : Piaceuoleze : Fabule ; e Motti : Del Piouano Arlotto . . . 12mo. *Roman letter, woodcut on title, several leaves wanting, red morocco extra, gilt edges (by Roger Payne), with the crest of Joseph Whatley on the back, and his engraved bookplate (about 1790) inside*
Firenze, Giouanni Stefano Ad Instantia di Bernardo di Ser Pietro da Pescia (about 1520) 1 12 0

Erroneously dated on the back 1483, which was merely the year of Arlotto's death.

1074 SANSOVINO (Fran.) Cento Novelle scelte da i piv nobili Scrittori, 12mo. *printed in Italics, with 10 woodcuts and numerous woodcut initials, fine copy in red morocco, gilt edges (by Roger Payne), with the crest of Joseph Whatley on the back* *Venetia, Fran. Sansovino*, 1561 4 4 0

FIRST EDITION ; VERY RARE. It is dedicated to Queen Elizabeth of England.

Joseph Whatley, afterwards knighted and made groom of the bed-chamber to George IV and William IV, was evidently a book collector of taste and knowledge. He was born about 1760.

1075 OVID'S Art of Love, in three books, together with his Amours, and Remedy of Love, translated into English verse by several eminent hands. The Court of Love, a tale from Chaucer, and the History of

Love, 12mo. *plates by Gribelin and Du Guernier, citron morocco extra, gilt edges (by Roger Payne)* *J. Tonson*, 1719 5 0 0

A very pretty example of Roger Payne; formerly in the possession of J. T. Payne (of Payne and Foss), the well-known collector of fine books. The back is gilt all over with flowers and dots.

1076 EURIPIDIS Tragœdiæ Medea et Phœnissæ, *Gr. et Lat.* cum Scholiis Græcis . . studio et opera Wilhel. W. PIERS, 8vo. LARGE PAPER, *frontispiece, fine copy in red morocco extra, joints, gilt edges (by Roger Payne)* *Cantab.* 1703 7 0 0

Two panels on the back are thickly covered with gold dots in which a flower-pattern is nearly lost.—Formerly in Mr. Beckford's library.

1077 EPICTETI quæ supersunt Dissertationes . . Enchiridion et fragmenta, *Gr. et Lat.* . . recensuit Joannes Uptonus, 2 vols. sm. 4to. LARGE PAPER, *fine copy in blue morocco extra, leather joints, and gilt edges (by Roger Payne)* *Londini*, 1741 7 10 0

1078 DIONIS NICÆI Rervm Romanarum à Pompeio Magno ad Alexãdrum Mamææ epitome, authore Ioanne Xiphilino, *Græce*—Dionis Nicæi . . Epitome . . Guilielmo Blanco interprete, *Latine*—2 vols. in 1, 4to. *morocco extra (by Roger Payne)* *Lvtetiæ, Rob. Stephanus*, 1551 2 2 0

1079 CICERONIS (Marci Tullii) Epistolæ ad familiares (edente Johanne Ross), *followed by:* Remarks upon the Epistles, 2 vols. in 3, roy. 8vo. LARGE AND THICK PAPER, *very fine copy in red morocco extra, gilt edges (by Roger Payne), with the Rev. Theodore Williams' arms impressed afterwards on the sides* 1749 5 5 0

1080 CLENARDI (Nicolai) Institvtiones in lingvam Græcam, 1553—GUILLONIJ (Renati) Gnomon . . ad quantitatem syllabarum, 1556—Foetii (Ioannis) Brevis et aperta totivs Dialecticæ descriptio, 1555—Sepini (Gervasii) Menalcas, 1556—4 pieces in 1 vol. sm. 4to. *red morocco extra, gilt edges (by Roger Payne), with the Wodhull arms in gold on the sides* *Paris*, 1553-56 1 16 0

Mr. Wodhull bought the volume at White's sale in 1771 and had it bound probably about 1780.

1081 BRANT. SALVTIFERA (*sic*) NAVIS Narragonice Profectionis nvnquã satis laudata Nauis p Sebastianum Grant (*sic*) . . . Per Iacobum Locher . . in latinum traducta . . & per Sebastianũ Brant; denuo seduloq; reuisa . . sm. 4to. 120 *curious woodcuts, russia extra, gilt edges* (*Lugduni*) *per iacobum zachoni*, 1488 (*sic for* 1498) 12 12 0

The crest and coronet of the Marquis of Blandford are illuminated on the fly-leaf. The book was bound about 1790, probably by Roger Payne.

1082 HEYWOOD. The Spider and the Flie. A Parable of the Spider and the Flie, made by Iohn Heywood. *With many woodcuts; Anno.* 1556—Iohn Heywoodes woorkes. A dialogue conteyning the number of the effectuall prouerbes in the Englishe tounge . . With one hundred of Epigrammes: and three hundred of Epigrammes vpon three hundred prouerbes: and a fifth hundred of Epigrams. Wherevnto are now newly added a syxt hundred of Epigrams . . 1562—2 vols. in 1, small 4to. black letter, *fine copy, red morocco extra, gilt edges, with the Roxburghe crest on sides* *London, Tho. Powell*, 1556-52 36 0 0

Said to be by Roger Payne, as indeed it appears to be. The book was bound about 1790.

7. Bindings said to be by Roger Payne; probably done by Richard Wier and Roger Payne in partnership.

1083 BAFFO (Giorgio) Raccolta universale delle Opere, 4 vols. sm. 8vo. *portrait and engraved title, red morocco extra, gilt edges, said to be by Roger Payne, from the Beckford library* *Cosmopoli*, 1789 12 12 0

Bound about 1790-95.

1084 BIBLE. Novum Testamentum, *Græce*, 2 vols. 8vo. LARGEST PAPER, *ruled with red ink throughout, beautiful copy in red morocco extra, gilt edges, said to be by Roger Payne, from the Syston Park library* *Glasguæ*, 1750 10 0 0

4to. LARGE PAPER, *red morocco extra, gilt edges, said to be by Baumgarten* *Calcutta*, 1783-86 12 12 0

This copy belonged to the great historian Gibbon and has a paper-label with "E. Gibbon" stamped on it. The book was afterwards in Mr. Beckford's library.

1095 BOETIUS. Divi Severini Boetii Arithmetica, duobus discreta libris: adiecto commentario, mysticam numerorum applicationem perstringente, declarata, 1521 — Epitome, compendiosaque Introductio in Libros Arithmeticos . . . Boeti, etc. 1522—2 vols, in 1, sm. folio, *fine woodcut initials, blue morocco extra, gilt edges, with Wodhull arms on sides* 1521-22 5 0 0

Bound for Mr. Wodhull in 1780, perhaps by Baumgarten. Robert Offley who owned the Boethius about the year 1600 has written his signature thrice in it.

1096 CERVANTES. The Life and exploits of the ingenious gentleman Don Quixote de la Mancha translated . . by Charles Jarvis . . 4 vols. 8vo. LARGE PAPER, *portrait, map, and* 18 *plates after Stothard's designs; fine copy in red morocco extra, gilt edges* 1801 5 0 0

Bound about 1802, perhaps by Baumgarten.

1097 LUCRETII CARI (Titi) de Rerum Natura libri sex, 12mo. *red morocco extra, gilt edges* *Birminghamiæ typis Johannis Baskerville*, 1773 2 2 0

Bound about 1800, perhaps by Baumgarten.

9. Staggemeier.

1098 PSALTERIUM cum Canticis, Hymnis, Litania, et precibus. Fol. 1 : BEATUS | VIR . . . large folio, Gothic missal type of two sizes, 136 *leaves*, 23 *lines or* 26 *lines per full page;* PRINTED ON VELLUM ; *rubricated with an enormous number of printed capitals, and embellished with about* 280 *very large initials printed in two colours* (*red with blue floreation, and blue with red floreation;*) *the* MUSIC *written on a staff of four lines in the spaces left for that purpose at the beginning of each psalm or canticle; large and beautiful copy* (17 × 14 $\frac{2}{16}$ *inches*), *in red morocco extra, gilt edges, by Staggemeier, with the Sykes arms on the sides; enclosed in a blue morocco case*

Presens psalmor' codex : venustate capitaliū deco- | ratus. rubricationibusq; sufficienter distinctus. | adinuencōne artificiosa imprimendi ac caracterizandi: | absq; vlla calami exaracōne sic effigiatus. et ad laudem | dei ac honorē sancti Iacobi est ꝑsūmat', Per Ioh'em fust | ciuē magūtinū. et Petrū Schoifher de gerns'heym clericū | Anno dni Millesimo cccc. lix. xxix. die. mensis Augusti (1459) 5250 0 0

The second book printed with a date; the grandest work ever produced by typography; and one of the rarest of the early monuments of Printing.

The above copy is not only splendidly fine in preservation; it is also perfect. Most copies appear to be imperfect, as are the British Museum copy, and the Windsor copy, of the 1457 Psalter.—The Mazarine Bible is comparatively a common book by the side of the Psalter; several copies of the former have been sold during the last twenty years, while this is the only copy of the Psalter which has turned up for the better part of a century. The great public libraries have absorbed nearly all that remain of the few copies originally printed by Schöffer. It is probable that he never produced more than fourteen or fifteen examples of each of the two kinds.—The two Psalters are differentiated thus,—that one is the service-book of the Church of Maintz, and the other the service-book of the Benedictine monastery of St. James at Maintz; the varying use being shown in the prayers which succeed the Psalter.

1099 DOUGLAS (Rev. James) NENIA BRITANNICA: or a Sepulchral History of Great Britain, from the earliest period to its general conversion to Christianity, roy. folio, LARGE PAPER, *all the splendid plates* COLOURED *in exact resemblance to the original objects, remains of prehistoric, Roman, and British antiquity; the Duke of Hamilton's copy, in red morocco super extra, broad borders of gold, leather joints, and gilt, by Staggemeier, with his ticket* *London, John Nichols,* 1793 12 12 0

10. Charles Hering.

1100 DE BRY and BOISSARDUS. I. Acta Mechmeti I Saracenorvm principis . natales, vitam, victorias, imperivm et mortem eivs ominosam complectentia . Genealogia Svccessorum eiusdem . . II. Vaticinia Severi et Leonis in Oriente Impp. . . interitum regni Turcici . . prædicentia . . *engraved title and* 26 *engravings in the text, representing the life of the Prophet Mohammad, etc. by Io. Theodor. and Io. Israel de Bry,* 1597—Vitæ et Icones Svltanorvm Tvrcicorvm, Principvm Persarvm aliorumq3 illustrium Heroum Heroinarumq3 ab Osmane usq3 ad Mahometem II . . illustratæ à Ja. Jac. Boissardo . . *engraved title, portrait of Boissardus, and* 47 *portraits of Oriental princes, ladies, and warriors, by I. T. and I. I. de Bry,* 1596—2 vols. in 1, sm. 4to. *russia extra, silk linings, leather joints, and gilt edges (by Hering)*
Francof. ad Moen. 1596-97 31 10 0

Fine copy of a rare volume, from the Beckford library. The first piece bound up in it does not bear the name of Boissard, and purports to be entirely the work of the De Brys, whose names appear at foot of the dedication.

1101 BRAND (John) The History and Antiquities of the town and county of the town of Newcastle-upon-Tyne, including an account of the Coal Trade of that place, 2 vols. large 4to. *map, portrait, and numerous fine plates; Etruscan calf extra, with the binder's ticket of "C. Hering* 10 *St Martin's Street"* 1789 3 16 0

The *Etruscanism* is an oval figure in sixteen gores, which open like rays of light on the sides, with a black vase in the centre.

1102 BURLEY. Incipit Pulcher tractat' collcūs. p. venerabilem doctorē Walterū burley Anglicū De vita ph'or', sm. 4to. *Gothic type, in long lines,* 27 *lines to the page, the intitulation and the colophon printed in red; red morocco extra, from the Wodhull library*
(Coloniæ) Per me Arnoldū ter hornē Anno dni. 1472 15 0 0

Said to be bound by Roger Payne, but apparently rather Hering's work.
A dated book by Ther Hoernen is very rarely met with.

1103 CAVENDISH FAMILY. Kennet (White) Sermon preach'd at the Funeral of William, Duke of Devonshire, at Derby, Sept. 5th, 1707, with some Memoirs of the Family of Cavendish, 8vo. *Illustrated by thirty-nine portraits, neatly inlaid and inserted, red morocco super extra, with a lining and fly-leaves of leather, richly tooled, gilt edges* 1708 5 0 0

Sumptuously bound by Hering about 1812 for Edward Astle (son of the antiquary) who died in 1816, and whose bookplate is in the book.

1104 CAXTON'S MIRROR OF THE WORLD. *Folio* l 6: . . Thus fynysshith the book called thymage or myrrour of the world . . *Folio* l 7 : whiche book I began to translate the second day of Ianyuer the yere of our lord, M.CCCC.lxxx. And fynysshyd the viii day of Marche the same yere . . sm. folio, *with numerous woodcuts; perfect and fine copy in blue morocco extra, gilt edges (by C. Hering), with the Blandford crest on the sides*
Caxton me fieri fecit (about 1490) 350 0 0

(No. 6 type; Blades, No. 84.)

This second edition is rarer than the first (printed in 1481). The present copy belonged to Dr. Richard Farmer in the last century, and

has his autograph. It was last in the possession of Mr. Fuller Russell. The Tite copy sold for £455.

George, Marquis of Blandford (1766-1817) and Duke of Marlborough (1817-1840) began to collect the Blandford library (totally distinct from the Sunderland library) about 1790-95, and went on enriching it till 1817, when his father died. The Blandford collection was sold in 1819, instead of being incorporated with the Marlborough-Sunderland library: Mr. Hibbert then became the possessor of this volume.

1105 CELLINI (Benvenuto) Due Trattati di Benvenuto Cellini . . uno dell' Oreficeria l'altro della Scultura, sm. 4to. *citron morocco extra, gilt edges, bound by C. Hering, from the Beckford library* *Firenze*, 1731 — 2 2 0

1106 CHARRON (Pierre) DE LA SAGESSE trois livres, 12mo. *fine copy* (132 millim.) *in citron morocco extra, gilt edges* (*by C. Hering*) *Leide, chez les Elseviers*, 1646 — 4 4 0

1107 CHRONIQUES DE NORMANDIE. Les croniques de normendie nouuellement Imprimees a Rouen, sm. folio, gothic letter, *with large woodcut initial and printer's mark on title, and woodcut on leaf* 6, *a very small hole in the first two leaves mended, a fine large copy, blue morocco extra, gilt edges* (*by C. Hering*), EXTREMELY RARE *Rouen pour Pierre regnault* [*about* 1500] — 48 0 0

Brunet could only quote four copies of this extremely rare volume.

1108 CIEÇA DE LEON (Pedro de) Parte Primera de la Chronica del Peru que tracta la demarcacion de sus provincias . . . . ritos y costumbres de los Indios, etc. 12mo. *with Bellero's map of the New World and other woodcuts, red morocco extra, joints, gilt edges, by C. Hering, with his ticket*, RARE *Anvers, Iuan Bellero*, 1554 — 10 10 0

"Livre rare et recherché."—*Brunet.*

With autographs of the famous poet William Drummond of Hawthornden—"G. Drummond," and "Gui: Drummond" on the title and last leaf. Bound about 1815 by Hering.

1109 CORYATS CRUDITIES, hastily gobled up in five Moneths trauells in France, Sauoy, Italy, Rhetia comonly called the Grisons country, Helnetia alias Switzerland, some parts of high Germany and the Netherlands; Newly digested in the hungry air of Odcombe . . sm. 4to. *with engraved and printed titles, plates, very fine tall copy in russia extra, tooled leather joints, marbled edges, by C. Hering, almost uncut* 1611 — 50 0 0

1110 [FRITH (John).] A pistle to the Christen reader. The Revelation of Antichrist. Antithesis, wherin are compared to geder Christes actes and oure holye father the Popes, 16mo. black letter, *the title within a woodcut border, a fine copy, blue morocco extra, gilt edges, by C. Hering* *At Malborow in the lande of Hesse, The .xij. day of Iulye, Anno. M.CCCCC.xxix. by me Hans luft.* (1529) — 8 0 0

EXTREMELY RARE. It is one of the first books in English against the Pope, and one of the first condemned in 1530. The Epistle bears the name of "Richarde Brightwell," which stands for John Frith.

1111 GOETEERIS (Anthonis) Iovrnael der Legatie ghedaen inde Iaren 1615. ende 1616. by de Edele . . Heer Reynhout van Brederode, Ridder, Heere van Veenhuysen . . Dirck Bas . . ende Aelbrecht Ioachimi . . afghesonden aende Grootmachtichste Coninghen van Sweden ende Denemercken; mitsgaders aenden Groot-Vorst van Moscovien, Keyser van Ruschlandt . . oblong sm. 4to. 20 *views in the text and* 4 *separate plates, beautifully etched; russia, blind-tooled, gilt edges, by C. Hering, from the Beckford library* *Graven-Hage*, 1619 — 7 10 0

Account of an embassy, more than two-thirds of which relate to Russia, and its people.

1112 LUNA (Miguel de) la Verdadera Historia del Rey Don Rodrigo, compuesto por . . Abulcacim Tarif Abentarique . . traduzida . . por Miguel de Luna, sm. 4to. *fine copy in russia extra, gilt edges, with arms of Goldsmid in gold on sides, by C. Hering* *Caragoça*, 1602 — 2 0 0

Bound for Lewis Goldsmid about 1805. This work is an historical romance, not a work of history, and the Arabic authorship is a sham.

1113 MORLINI Opus complectens Novellas, Fabulas et Comœdiam . . non expurgatum . . cura Petri Simeonis Caron, 12mo. *crimson morocco extra, gilt edges* *Paris.* 1799 0 18 0

The binder's name is not given; but he was probably Hering.

1114 MONUMENTA PADERBORNENSIA . . accedunt Caroli M. capitulatio de partibus Saxoniæ . . et Panegyricus Paderbornensis, 2 vols. in 1, 4to. LARGE PAPER, *portraits and plates, russia extra, gilt edges, by C. Hering* *Amst. D. Elzevir*, 1672 5 5 0

Large paper copies are very rare. The plates are by Romain de Hooge and I. de Ram after I. G. Rudolphi's designs.—The portrait in part I is that of Ferdinand of Fürstenberg, Bishop of Paderborn, who is credited with the compilation of the book, the portrait in the Panegyricus is that of his ancestor Theodor von Fürstenberg, who held the same Bishopric at the end of the sixteenth century.

1115 PEACHAM (Henry) MINERVA BRITANNICA, or a Garden of Heroical Deuises, furnished, and adorned with Emblemes and Impresa's of sundry natures . . sm. 4to. 206 *woodcuts of Emblems, within borders, with Peacham's verses at foot of each; fine copy in blue morocco extra, gilt edges (by C. Hering)* *London*, 1612 10 10 0

1116 ROWLAND (Samuel) The Famous History of Guy Earl of Warwick, sm. 4to. *numerous woodcuts by E. B., leaves imperfect, the last leaf wanting and one other torn; blue morocco extra, gilt edges, by Hering, Utterson's copy* *Edward Brewster*, 1679 3 10 0

Very rare,—so rare indeed that an exact collation cannot be found. According to Hazlitt, in his first work. there should be fifty leaves in the book, but there are fifty here (A-N2 in fours), and yet it is certain that there should be another at the end. It is probable that N3 contained the colophon, and that N4 was blank.

1117 SARUM PROCESSIONAL. Processionale ad vsus insignis ecclie Sar' obseruandos accōmodū presertim in ijs que in habendis processionibus, ad cerimoniarū splendorē faciūt imprimis opportunū . . 1544, sm. 4to. gothic letter, *printed in red and black, with the Music, a very fine and very large copy in blue morocco extra, gilt edges (by C. Hering)* *In officina Vidue Christophori Ruremundensis . . impensis honesti viri Iohannis Raynes* (1544) 80 0 0

With the Marquis of Blandford's crest, blind-tooled, on the back.

1118 TASSO (Torqvato) il Goffredo overo Giervsalemme Liberata, 18mo. *plates by Tempesta, red morocco super extra, gilt edges, by C. Hering* *Roma*, 1657 2 2 0

1119 WILLOBIE HIS AVISA, or The true Picture of a modest Maide, and of a chast and constant wife . . . the fourth time corrected and Augmented, sm. 4to. *George Steevens' copy, with his autograph on the title; some of the headlines slightly cut into; on the whole a fine copy in red morocco extra, leather joints and gilt edges, by Hering* *Iohn VVindet*, 1609 15 0 0

One of the rarer books of old English poetry. The allusion on the reverse of leaf 37 to W. S., and some pieces of poetry with that signature on leaves 38 and 39, have been frequently quoted in proof of Shakspeare's connexion with the volume.

11. Benedict.

1120 LE BRUN, Galerie des Peintres Flamands, Hollandais, et Allemands, 3 vols. in 2, folio, 201 *plates, fine impressions, very tall and fine copy, with rough leaves, in blue morocco extra, gilt edges, by Benedict, with his ticket* *Paris*, 1792-96 24 0 0

Bound about 1810.

12. H. Walther.

1121 AMADIS DE GAULA. Los quatro libros de Amadis d' gaula nueuamente impressos, sm. folio, *Roman letter, with a great number of woodcuts; the title printed in red and black; the bottom-margin of the title-page mended; very fine copy in blue morocco extra, leather joints, gilt edges, by H. Walther, with his ticket, Utterson's cypher in gold on the sides* . *Venecia, Maestro juan Antonio de sabia (sic) . . a las espesas de M. juā Batista pedrazano e cōpaño* . . 1533 48 0 0

Excessively rare. This copy sold for £50 in Colonel Stanley's sale.

1122 PRIMALEON. Los tres libros del muy esforçado cauallero Primaleon et Polendos su hermano hijos del Emperador palmerin de Oliua, sm. folio, *Roman letter, but the title printed in red and black, in Gothic, with large woodcut; numerous smaller woodcuts throughout the text; very fine copy in blue morocco extra, gilt edges, leather joints (by H. Walther)*

Acabase de imprimir en la inclita ciudad del Senado Veneciano . . . fue Impreso por M. Iuan Antonio de Nicolini de Sabio, Alas espesas de M. Zuan Batista Pedreçan (1534) 35 0 0

There was no copy of this rare and beautiful edition in Salvá's collection.

This copy fetched £41 at Colonel Stanley's sale, when it was bought for the Marquis of Blandford. Mr. Hibbert purchased it at the Blandford sale in 1819, at his own sale it became the property of Mr. Payne, Libri was the next owner, and lastly Mr. Turner had it.

1123 COLLINSON (Reverend John) The History and Antiquities of the County of Somerset, collected from authentick records and an actual survey made by the late Mr. Edmund Rack . . . 3 vols. folio, LARGE PAPER (*only* 12 *copies printed*), *map and plates, pigskin extra, gilt edges (by Walther), with the arms of Sir Richard Colt Hoare on the back and his crest on the sides* *Bath*, 1791 60 0 0

1124 DURERI (Alberti) clarissimi pictoris et Geometræ DE SYMETRIA PARTIUM in rectis formis hũanorum corporum Libri in latinum conuersi, sm. folio, gothic letter, *with about* 200 *woodcuts after Durer's designs representing the proportions of the human body; very fine copy in blue morocco extra, gilt edges, by H. Walther, with his ticket*

Impensis viduæ Durerianæ per Hieronymum Formschneider Norinbergæ, 1534 9 9 0

1125 DOLCE (Lodovico) Imprese Nobili, et ingeniose di diuer Prencipi, et d' altri personaggi illvstri nell' arme et nelle lettere . . con le dichiarationi . . 4to. *engraved title,* 2 *pages of letterpress preface, and* 67 *leaves of engraved emblems and devices, each occupying a full page; crimson morocco super extra, gilt edges (by H. Walther)*

Venetia, presso Girolamo Porro, 1578 4 4 0

These are the emblems and devices used by historical and distinguished personages in the sixteenth century, within rich ornamental borders; all probably engraved by Porro. Some lines of verse by Dolce are engraved at foot of each.

1126 CARTER (John) ECCLESIASTICAL, MONUMENTAL, AND CASTELLATED ANTIQUITIES OF SOUTH WALES, *a collection of* 208 MAGNIFICENT DRAWINGS IN SEPIA, *by this celebrated architectural draughtsman, executed for Sir Richard Colt Hoare*, in 4 vols. folio, *russia extra, leather joints, gilt edges (by H. Walther)* 1803 200 0 0

1127 COXE (W.) HISTORICAL TOUR IN MONMOUTHSHIRE, 2 vols. imp. folio, LARGEST PAPER, 90 *plates, being portraits and plans of ancient Castles, Encampments, Abbeys, and Ruins;* **illustrated with 96 magnificent Drawings** IN SEPIA BY SIR R. C. HOARE, *without the map, russia super extra, leather joints, gilt edges, by H. Walther, with his ticket,* UNIQUE 1801 250 0 0

"This Single Impression on Imperial Paper was printed for the use of Sir Richard Colt Hoare, Bart."—*Note on back of title.*

1127*HOARE (Sir Richard Colt) COLLECTION OF VIEWS IN NORTH WALES (with Tour), impl. folio, *printed title,* AUTOGRAPH MANUSCRIPT, *with* 47 BEAUTIFUL DRAWINGS IN SEPIA, *russia extra (by H. Walther)* 1824 15 15 0

The great beauty and pictorial expression of these drawings give them rank amongst the best efforts of Sir Colt Hoare's practised and ingenious hand.

13. Farquhar, Lindner, Faulkner.

1128 SONAN (Le Sieur de) Chriserionte de Gavle . . sm. 8vo. *blue moroccoextra, gilt edges, with the crest of the Marquis of Blandford on the sides Lyon*, 1622 — 1 10 0

With the binder's ticket of "Fargher and Lindner, Exeter Court, Strand," about 1810.

1129 MINIATORE (Bartholomeo) FORMULARIO DE EPISTOLE vulgare missine e responsiue & altri fiori de ornati parlementi Alo excelso & Illustrissimo principe Signore Hercule da este dignissimo Duca da Ferrara . . sm. 4to. *frontispiece and coloured capitals, blue morocco extra, the crest of the Marquis of Blandford on the sides Bologna, Ugo di Rugerii*, 1485 — 5 5 0

Bound about the same time and by the same binders as the Sonan, although there is no ticket.—The large woodcut which forms the frontispiece, represents the meeting of the Virgin and her mother in bold outline. The landscape is chiefly in white on black ground. It is a striking work of art.

1130 [MOULTON (Th.)] This is the Myrrour or Glasse of Helth necessary & nedeful for euery person to loke in, that wyll kepe their body from the syckenesse of the pestilence . . . 16mo. black letter, *with MS. recipes at the end, a fine copy, blue morocco extra, gilt edges, from the Hamilton Palace library Rycharde Kele (about* 1550) — 6 0 0

Bound about 1815, evidently by Fargher and Lindner. There are two coronets above the Spencer crest on the sides, one is a Baron's, the other that of a Marquis. It must indicate that this book was a present from Lord Francis Almeric Spencer on becoming the first Baron Churchill, to his brother then Marquis of Blandford.

1131 MOLITOR. De Lanijs et Phitōicis mulieribus . . . tractatus pulcherrimus pUlricum molitoris de Constantia . . . small 4to. *Gothic letter*, 22 *leaves*, 34 *lines per page*, 9 *woodcuts (of which* 3 *are repetitions)*; *blue morocco extra, gilt edges, the Marquis of Blandford's crest on the sides Impressum Colonie apud conuentum pdicatorū In de stolckgasse Per me Corneliū de zyrichzee . . . (circ.* 1490) — 4 10 0

Bound by Fargher and Lindner.—This is the only edition of the work which bears an indication of the place and printer.

1132 FRAUNCE. The Lawiers Logike, exemplifying the præcepts of Logike by the practise of the common Lawe, by Abraham Fraunce. Small 4to. black letter, *with the folding table, a large copy, russia, gilt edges London, William How, for Thomas Gubbin, and T. Newman* . 1588 — 10 10 0

With the binder's ticket of "H. Faulkner Heath Cock Court Strand," about 1815.

It is usually believed that Shakespeare made considerable use of this singular book in which law and logic are illustrated from poetry, proverbs, and facetious anecdotes.

1133 MAITTAIRE (Michael) Historia Typographorum aliquot Parisiensium vitas et libros complectens, 2 vols. in 1, sm. 8vo. *frontispieces, red morocco extra, gilt edges, with the ticket of* "H. Faulkner George Court Adelphi" (*about* 1825) *Londini*, 1717 — 1 10 0

14. C. Kalthoeber.

1134 AMOURS. MEMOIRES historiques et secrets concernant les AMOURS DES ROIS DE FRANCE, avec autres pieces, 18mo. *beautiful frontispiece after Marillier, calf extra, gilt edges, by Kalthoeber, with his ticket Paris*, 1739 — 4 16 0

1135 ST. ANTONY OF PADUA. [*h*2 *obverse:*] Qui finisse el libro della vita e miracoli del glorioso sācto antonio de padoa. translatato de latino in vulgare italiano . . . [*h*2 *reverse:*] Queste sono le reuelatione lequale foron monstrade a sancta Elisabeth figliola de lo Re da Ungharia de la vergine Maria, small 4to. gothic letter, *with three full-page woodcuts in the elegant outline style, very fine copy in blue morocco, gold tooling, leather joints, silk linings, gilt edges (by Kalthoeber in the French style), from the Beckford library* [*Padua, about* 1485] — 16 16 0

1136 BELL (Charles) Essays on the Anatomy of Expression in Painting, roy. 4to. *First Edition*, LARGE PAPER, *proof impressions of the many beautiful engravings, red morocco super extra, leather joints, gilt watered-silk linings, and gilt edges (by Kalthoeber), from the Beckford library* 1806 — 12 12 0

1137 BENZONI (Girolamo) LA HISTORIA DEL MONDO NVOVO . . 12mo. *numerous woodcuts, red morocco extra, by Kalthoeber, with his ticket Venetia*, 1572 — 3 17 6

Rare Americana in Kalthoeber bindings (*see post* Sagard) ought to be more attractive than the same books in any modern French or English coverings.

1138 BEWICK (Thomas) HISTORY OF BRITISH BIRDS, 2 vols. 8vo. **First Edition,** LARGE PAPER, *beautiful impressions of Bewick's delightful woodcuts, splendid copy in red morocco extra, gilt edges (by Kalthoeber)* *Newcastle*, 1797-1804 25 0 0

1139 ——— Figures of British Land Birds . . to which are added, a few Foreign Birds. Vol. I (complete and no more published), 8vo. LARGE PAPER, *containing all the engravings of Vol. I of the British Birds impressed on separate leaves, without the text and having the names only; besides the woodcuts of Foreign Birds mentioned on the title; blue morocco extra, broad borders of gold, leather joints, and gilt edges (by Kalthoeber)* *Newcastle*, 1800 10 0 0

The celebrated *tail-piece* is given in this volume as *the* tail-piece, and the ink which had been washed over it since 1797 so as to veil the brilliancy of its naked beauties was withheld so as to gratify "the wishes of friends desirous of possessing good impressions unaccompanied with the descriptive part."

1140 BLORE (Thomas) History of the manor and manor-house of South Winfield in Derbyshire, roy. 4to. LARGE PAPER, *genealogical tables and plates, red morocco extra, gilt edges, by Kalthoeber, with his ticket* 1793 8 0 0

1141 CERVANTES SAAVEDRA (Miguel de) El ingenioso hidalgo DON QUIXOTE DE LA MANCHA . . nueva edicion corregida por la Real Academia Española, 4 vols. roy. 4to. *portrait, map, 4 frontispieces, and 28 beautiful plates, very fine copy in red morocco extra, leather joints, gilt edges, with emblematic tooling on the back (by Kalthoeber), from the Beckford library* *Madrid, Ibarra*, 1780 35 0 0

Incomparably the handsomest and most sumptuously illustrated edition of the text of Cervantes.

1142 CERVANTES, **illustrated by Smirke.** ENGRAVINGS illustrative of Don Quixote from pictures by ROBERT SMIRKE, roy. folio, LARGE PAPER, **Proofs on India paper** *of the 74 exquisite plates; russia super extra, richly tooled and gilt in the so-called Gothic style, with broad borders of gold, leather joints, silk linings, and gilt edges (by Kalthoeber)* (1818) 16 0 0

These plates are wonderful triumphs of engraving, by Heath, Finden, Golding and others

1143 CLAVIGERO (Francisco Saverio) The History of Mexico, collected from Spanish and Mexican historians, from MSS. and ancient paintings of the Indians . . translated from the original Italian by Charles Cullen, 2 vols. roy. 4to. *map and numerous plates; red morocco extra, leather joints, and gilt edges, by Kalthoeber, with his ticket* 1787 8 15 0

1144 CORTES. La Preclara Narratione di Ferdinando Cortese della Nuoua Hispagna del Mare Oceano, al Sacratissimo, et Inuictissimo Carlo di Romani Imperatore sempre Augusto Re Dhispagna, & cio che siegue, nellāno del Signore. M.D.XX. trasmessa . . . small 4to. *very fine copy of this rare book, with a facsimile of the excessively rare folding woodcut map of the town of Temixtitan, the second-last leaf mended; russia gilt, leather joints, gilt edges, by Kalthoeber, with his ticket* *Venetia, Bernardino de Viano de Lexona* . . . 1524 10 0 0

1145 DILETTANTI SOCIETY. IONIAN ANTIQUITIES published with permission of the Society of Dilettanti, by R. CHANDLER, M.A., F.S.A., N. REVETT, Architect, W. PARS, Painter, 2 vols. imp. folio, *very fine impressions of the magnificent plates; a superb copy in russia super extra, with broad borders of gold, tooled leather joints, and gilt marbled edges, by Kalthoeber, with his ticket, from the Beckford library* 1769-97 10 0 0

1146 DOUGLAS (Rev. James) NENIA BRITANNICA, roy. folio, LARGE PAPER, *the plates* FINELY COLOURED, *russia super extra, broad borders of gold, leather joints, and gilt edges, by Kalthoeber, with his ticket* 1793 9 9 0

1146*EDWARDS (George) Natural History of uncommon Birds, and of some other rare and undescribed animals, 4 parts; Gleanings of Natural History, 3 parts; together 7 vols. 4to. *text in English and French, with 362 finely coloured plates, fine copy of the original edition in green morocco extra, leather joints and gilt edges, by Kalthoeber* 1745-64 8 8 0

1147 DIXON (Captain George) a Voyage round the World; but more particularly to the North-west coast of America, 1785-88, in the King George and Queen Charlotte, Captains Portlock and Dixon, roy. 4to. LARGE PAPER, *map and numerous plates, those of Natural History* COLOURED, *blue morocco super-extra, gilt edges (by Kalthoeber)* 1789 3 16 0

Although Captain Dixon's name appears on the title, he was the author of the dedication only, and merely the editor of the work itself, which was written (in the form of letters) by W. B.

1148 FULLER (Dr. John) History of Berwick upon Tweed, including a short account of the villages of Tweedmouth and Spittal, &c. 8vo. *map and plates, marbled calf extra, gilt edges, by C. Kalthoeber, with his ticket, from the Beckford library* *Edinburgh*, 1799 8 8 0

1149 FLORA DANICA. Icones Plantarum sponte nascentium in regnis Daniae et Norvegiæ, in ducatibus Slesvici et Holsatiæ, et in comitatibus Oldenburgi et Delmenhorstiæ . . auctore Georgio Christiano OEDER, Vols. I-VI, folio, 1140 *finely coloured plates; russia extra, gilt and marbled edges, with the arms of the Marquis of Blandford (afterwards fourth Duke of Marlborough) on the sides* *Havniæ*, 1764-94 8 10 0

Bound about 1810-15 by Kalthoeber for the Marquis, who became Duke in 1817.

1150 AULI GELLII Noctes Atticæ, sm. folio, *fine large copy, with a few old MS. notes in margins, red morocco extra, with arms of the Duke of Roxburghe in gold on sides, gilt edges (by Kalthoeber)*, RARE *Venetiis per Andream Iacobi Catharensem*, 1477 12 0 0

1151 GRAHAM (J. A.) Descriptive Sketch of the present state of Vermont, one of the United States of America, 8vo. *woodcuts in Bewick's style, portrait, red morocco extra, gilt edges, leather joints, full-gilt back, by Kalthoeber, with his ticket* 1797 3 5 0

1152 JONSON (Ben.) B. Jon: his part of King James his Royall and Magnificent Entertainment through his Honorable Cittie of London Thursday the 15. of March. 1603 . . sm. 4to. *red morocco extra, leather joints, gilt edges, by Kalthoeber, with his ticket* *London, V. S. for Edward Blount*, 1604 10 10 0

VERY RARE. At the end of the poetic pageant, there are four leaves of "B. I. his Panegyre On the happie entrance of Iames ovr Soueraigne . . 1603."

1153 LA SERRE (Sieur de) THE MIRROUR WHICH FLATTERS NOT, transcribed English from the French by T. C. 12mo. *frontispiece and plates by J. Payne, blue morocco extra, leather joints, gilt edges, emblematically blind-tooled on the back, by Kalthoeber, with his ticket, from the Beckford library* 1639 4 15 0

This curious book was dedicated by the French author to Charles I and Henrietta Maria. The translator, some of whose own compositions in verse, at the end of the book, are signed "Thomas Carey," dates his work from Tower-Hill in 1638.

1154 LONGI Pastoralium de Daphnide et Chloe, libri quatuor, *Græce et Latine*, ex recensione & cum animadversionibus Johan.-Baptistæ Casparis d'Ansse de Villoison . . 2 vols. 4to. LARGE PAPER, *with a set, also on Large Paper, of Audran's plates from the celebrated Orleans designs, and the rare plate of the* "Petits Pieds" *or* "Conclusion du Roman"; *beautiful copy in crimson morocco extra, gilt edges (by Kalthoeber)* *Parisiis, Didot, sumptibus De Bure*, 1778 12 12 0

1155 LOVELACE. LUCASTA. Posthume Poems of Richard Lovelace Esq. 12mo. *portrait by Hollar, blue morocco extra, gilt edges (by Kalthoeber)* 1659 15 0 0

The portrait was engraved with the date of 1660 but absolutely belongs to the book, and even bears itself the title in this form: "LVCASTA Posthvme Poems of R. L. Arm." It is very seldom found in copies, but the book is very rare, with or without it. The last 8 leaves contain ELEGIES, with a title and frontispiece both dated 1660, and with an irregular pagination, intended to run 1-14, but this is an integral part of the volume.

1156 MAGAILLANS (R. P. Gabriel de) Nouvelle Relation de la Chine . . composée en l'année 1668 . . et traduite du Portugais en François par le Sr. B., 4to. *folding plan of Pekin, fine copy in blue morocco extra, leather joints, and gilt edges, by Kalthoeber, with his ticket, from the Beckford library* *Paris*, 1689 6 6 0

1157 MANDEVILLE. *Fol.* 1 *recto blank, verso a full-page woodcut of the author with the inscription* Iohannes de Montevilla. *Fol.* 2 : (C) E liure est appelle mandeuille et fust fait & compose par messiere Iehan de mandeuille cheualier natif dãgleterre de la ville de sainct alein. Et parle de la terre de promission cest assauoir de iherusalem et de plusieurs aultres Isles de mer & les diuerses & estrãges choses qui sont esdictes isles, sm. folio, **lettres gothiques**, 71 *leaves* (*sign.* **a-l**, *the first two quires in eights, the last in seven leaves, and the rest in sixes*), *with* 103 *curious woodcuts in contemporary colouring; maroon morocco extra, leather joints, gilt edges* (*by Kalthoeber*), *with the Hamilton and Beckford crests as corner-ornaments*

Cy finist ce tresplaisant liure nomme Mandeuille . . [*Lyon, environ* 1485] 125 0 0

Excessively rare. The type of the book, although much larger, is very like that which was used by Topie and Heremberk in 1488.

1158 MANTEGAZZA (Steffano) Relatione tripartita del Viaggio di Giervsalemme, nella quale si racontano gli auuenimenti dell' Autore . . sm. 4to. *russia extra, leather joints, and gilt edges, by Kalthoeber, with his ticket* *Milano*, 1616 4 10 0

1159 MILLER (Patrick) *of Dalswinton.* The Elevation, Section, Plan, and Views, of a triple Vessel, and of Wheels, with . . a short account of the properties and advantages of the Invention, folio, *one large folding plate containing a number of figures; bound in calf with a border of inlaid red morocco richly tooled in gold with ornamental work and symbolical figures* *Edinbourg*, 1787 14 0 0

The decoration is somewhat in Kalthoeber's style, and the book is therefore placed in this section. It may however have been bound in Edinburgh, to judge from the bizarrerie of the ornamentation.

This is an extremely rare book, privately printed. If the author had been encouraged by the Government instead of having had his experiments suppressed by them, the glory of the invention of the steamboat would have belonged to Scotland. He had already built his boats during some years before the stupid act which forbad him to go on with his endeavours, and he complains (in February 1787) of the one then lying useless through the arbitrary action of the Government. His principle was the combination into a single vessel of three flat-bottomed boats, with paddle-wheels revolving between the inner and each of the two outer boats, and he proposed to apply the steam-engine to the working of the cranks.

1160 [MARTIAL DE PARIS, dit d'Auvergne.] LES VIGILLES DU ROY CHARLES ou est cõtenu cõment il conquist Frãce sur les ANGLOYS La duchie de normẽdie et la duchie de guiẽne et des nobles cõquestes et vaillãces qui furent faictes . . . small 4to. lettres gothiques, *a small woodcut on title, and a large one on the reverse which is repeated at the end; red morocco super extra, silk linings, richly gilt, and gilt edges* (*by Kalthoeber in the French style*), *from the Beckford library*

Paris par la veufue feu Jehan Trepperel et Jehan Jehannot, s. d. (*circ.* 1520) 25 0 0

VERY RARE. Martial's account of the *bergerelle de laage de dix huyt ans quon nommoit Jehanne la pucelle*, and his relation of Talbot's hurrying from the hearing of mass to the scene of battle at Chatillon where he perished, are amongst the most interesting parts of the book.

1161 REUSNER. EMBLEMATA Nicolai Revsneri IC. partim ethica, et physica: partim verò Historica & Hieroglyphica . . ex recensione Ieremiæ Reusneri Leorini, sm. 4to. 163 *pretty woodcuts by Jost Amman, fine copy in red morocco extra, gilt edges, by Kalthoeber, with his ticket* *Francoforti*, 1581 12 12 0

1162 SAGARD (Gabriel) HISTOIRE DV CANADA et Voyages qve les Freres Mineurs Recollects y ont faicts pour la conuersion des Infidelles . . .

divided into 2 vols. sm. 8vo. (12mo.), *fine copy in red morocco extra, leather joints, gilt edges, by Kalthoeber, with his ticket*
Paris, Clavde Sonnivs, 1636 45 0 0

EXCESSIVELY RARE, and at the same time one of the most important books of its kind. This copy is perfect, without the 4 pp. of the Huron song which were added to some others. (See post, among the bindings of Clarke and Bedford.)

1163 SARPI (Fra Paolo) HISTOIRE DU CONCILE DE TRENTE . . traduite de nouveau en François avec des notes . . par Pierre François Le Courayer, 2 vols. folio, LARGE PAPER, *portraits of Queen Caroline and the author, very fine copy in red morocco extra, borders of gold, leather joints, gilt marbled edges, by C. Kalthœber, with his ticket* *Londres*, 1736 5 0 0

Very rare. Copies on large paper are not mentioned by Lowndes. The La Valliere copy sold for 178 francs.

1164 SCRIPTORES REI RVSTICAE VETERES LATINI . . accedit Vegetivs de Mvlo-medicina . . et Lexicon Rei Rvsticae, cvrante Io. Matthia Gesnero, 3 vols. 4to. LARGE PAPER, *plates, beautiful copy in green morocco extra, gilt edges (by Kalthoeber)* *Lipsiæ*, 1735 16 0 0

With the book-plate of Sir William Burrell of Beckenham (about 1790) and that of the Syston Park Library. This book, on Large Paper, is of excessive rarity.

1165 SEPTEM SAPIENTES. *Fol.* 1: *blank on obverse, a woodcut on reverse. Fol.* 2: Incipit historia septem sapientũ Rome . . . sm. 4to. *Gothic letter, 79 leaves, 27 lines per page; with 4 full-page woodcuts, multiplied by repetition to* 18; *a few letters torn away on the eighth leaf; blue morocco super extra, borders of gold, and the Duke of Roxburghe's crest on the sides, gilt edges (by Kalthoeber)*, VERY RARE
S. n. (Goudæ, Gheraert Leeu, 1479-80 42 0 0

Only one other copy is extant which is described in Mr. Campbell's *Annales*. The book was unknown to Brunet and his continuator.

Bound by Kalthoeber about 1800 for the Duke of Roxburghe, at whose sale in 1812 the book was bought for the Marquis of Blandford. Afterwards it passed into the hands of Sir John Thorold. The Syston Park bookplate is inside.

1166 WALPOLE (Horace) Anecdotes of Painting in England, with some account of the principal Artists, and incidental notes on other Arts, collected by the late Mr. George Vertue . . the second edition, 4 vols.; VERTUE'S Catalogue of Engravers, 1 vol.; together 5 vols. sm. 4to. *numerous fine portraits engraved by Chambars, Miller, Bannerman, etc. after original paintings, red morocco extra, gilt edges (by Kalthoeber)*
Strawberry Hill, 1765-71-65 18 18 0

With the engraved bookplate of "The Rt. Honble. Lord Gray."

1167 VALERII MAXIMI Dicta et Facta Memorabilia, sm. folio, *fine and very large copy, with fine illuminated border, and initial letter containing the arms of the original owner (a boar sable on a field or), red morocco extra (by Kalthoeber)* *(Venetiis) Vindelinus de Spira*, 1471 36 0 0

1168 ZIEGLER. Terræ Sanctæ, qvam Palæstinam nominant, Syriæ, Arabiæ, Ægypti & Schondiæ doctissima descriptio . . . Terræ Sanctæ altera descriptio . . . authore Vuolffgango Vueissenburgio . . small folio, *folding woodcut maps; fine copy in red morocco extra, gilt edges (by C. Kalthoeber), from the Beckford library*
Argentorati, apud Vuendelinum Rihelium, 1536 12 0 0

15. Charles Lewis.

1169 ASHMOLE (Elias) THE INSTITUTION, LAWS & CEREMONIES OF THE MOST NOBLE ORDER OF THE GARTER . . . folio, LARGE PAPER, *numerous splendid plates by* HOLLAR, *fine copy in russia extra, gilt edges (by Charles Lewis)* 1672 21 0 0

Large paper copies of this favourite book are very rare.

1170 BANDELLO, NOVELLE. La Prima (seconda e terza) Parte de le Novelle del Bandello, 3 vols. sm. 4to. *engraved titles, each having a different design, Lvcca per il Bvsdrago*, 1554; LA QVARTA PARTE de la Nouelle del Bandello . . nê per l'adietro date in luce, 1 vol. sm. 8vo. *Lione*, 1573—together 4 vols. *forming a complete set of the first edition of Bandello, olive morocco extra, broad borders of gold and gilt edges (by Charles Lewis), from Lord Crawford's library* 1554-73 36 0 0

1171 BIBLE. THE NEW TESTAMENT . . according to the present authorized English version, the critical, explanatory, and practical notes from the exposition of Matthew Henry, 4to. **entirely printed in letters of gold** *upon thick glazed paper; olive morocco super extra, richly ornamented with gold tooling, bordered leather joints, watered silk linings, gilt edges (by Charles Lewis); enclosed in a case elaborately stamped outside, and lined with velvet inside*

London: De la Rue, Cornish, and Rock 8 8 0

A volume of the most sumptuous kind. The thickness of the enamelled paper on which it is printed gives it almost the weight of metal.

1172 [BREYDENBACH.] PEREGRINATION DE OULTRE MER de Frere Nicole le Huen, small folio, lettres gothiques, WITH ALL THE 7 SEPARATE FOLDING LEAVES OF COPPER-PLATE ENGRAVINGS WHICH REPRESENT VIEWS OF TOWNS; *a magnificent copy, very large and clean, in chocolate morocco extra, leather joints, gilt edges (by C. Lewis)*, EXTREMELY RARE [*At end:*] *Des sainctes peregrinations de iherusalem et des auirons & des lieux prochains. Du mont de synay & la glorieuse katherine: Cest ouuraige et petit liure contenāt du tout la description ainsi que dieu a voulu le dōner a cōgnoistre. Imprime a Lyon par hōnestes hōmes Michelet topie de pymont; & Iaques heremberck dalemaigne . . Mille . cccc. quattrevīgtz & huictz* . . (1488) 120 0 0

The plates in this extremely rare volume are the first examples of copper-plate engraving ever produced in France. The book is hardly ever to be found in a complete condition, most copies having been long ago mutilated for the cabinets of print-collectors. Even the Didot copy wanted the grand view of Venice, which is the best of all the engravings. The Duke of Roxburghe's sold for £84.

1173 BRVNI (Iordani) DE MONADE NVMERO ET FIGURA liber consequens Quinque de Minimo Magno & Mensura. Item de Innvmerabilibvs . . 12mo. *olive morocco extra, full gilt back and gilt edges, by Charles Lewis, with the Duke of Hamilton's bookplate* *Francofvrti*, 1591 2 2 0

1174 BUOUO DANTONA Con molto azonte Nouamēte Impresso (in ottava Rima), 12mo. *Gothic letter with numerous small woodcuts, E. V. Utterson's copy in maroon morocco extra, gilt edges (by C. Lewis)*

Venetia, Alessandro & Benedetto di bendoni, 1521 4 4 0

The early editions of this heroic poem on Sir Bevis of Hampton are all very scarce, having been published and circulated as popular books.

1175 CARVER (J.) Travels through the interior parts of North America, in the years 1766, 1767, and 1768 . . third edition, to which is added some account of the life of the author . . 8vo. *portrait, two folding maps, and four plates, of which three are coloured, russia extra, gilt edges (by Charles Lewis)* 1781 3 3 0

This is the best edition; the author's life and portrait, and the index, appeared here for the first time.

1176 CENT NOUVELLES. LES CENT NOUUELLES, NOUUELLES. Contenant en soy Cēt chapitres et hystoires, ou nouueaulx comptes plaisans & recreatiz (*sic*) pour deuiser en toutes compaignies par ioyeusete, small 4to. lettres gothiques, *woodcuts, brown morocco extra, gilt edges (by Charles Lewis), from the Solar and Didot libraries*

Cy finissent les cētuouueaux (sic) *comptes . . . Imprimes a paris Par Iehan trepperel . . (about* 1507) 63 0 0

EXTREMELY RARE. This is the "bonne edition du premier Jehan Trepperel" which the bibliographers are careful to distinguish from the edition produced about fifteen years later by the second printer of that name.

1177 CIECHO DA FERRARA (Francesco) MAMBRIANO (in ottava Rima) con il proprio exemplar reuisto, & corretto . . 12mo. *light brown morocco extra, gilt edges, by C. Lewis, rare*
Venetia, Aurelio Pincio, 1533 (*on title :* 1532) 3 16 0

1178 CORDINER (Charles) Remarkable Ruins and Romantic Prospects of North Britain, with ancient Monuments and singular subjects of Natural History, 4to. *proof impressions,* **before letters,** *of the beautiful plates engraved by Peter Mazell after Cordiner's designs, with coloured duplicates of those which relate to Natural History; including altogether* 122 *plates; fine copy in russia extra, gilt edges* (*by Charles Lewis*) 1788 36 0 0
UNIQUE ; from the Beckford library.

1179 DIONYSII HALICARNASSENSIS OPERA OMNIA, *Gr. et Lat.* (recensuit Joannes Hudsonus), 2 vols. folio, LARGE PAPER, *very fine copy in red morocco extra, gilt edges* (*by C. Lewis*), *very scarce* *Oxoniæ,* 1704 4 4 0
Rev. H. Drury's copy with the following note in his handwriting : " Bought for 15 guineas at Sir A. Thompson's sale."

1180 ECK (Doctor Johan van) DAS SCHIFF DES HEILS Auff das aller kürtzest hie vsz geleget Nach der figur die Doctor Johannes von Eck gemacht hat zu Ingoltstat. bewegt ausz den predigen des wirdigen Herren doctor Johannes geiler von Keisersperg, sm. folio, 14 *very spirited woodcuts, fine copy in olive brown morocco extra, gilt edges* (*by C. Lewis*)
. . *durch Johannem Grüninger in* . . *Straszburg,* 1512 10 0 0
Extremely rare; Mr. Douce was long in search of a copy of this very curious work.
The colophon contains an announcement by the publisher which is perhaps one of the earliest examples of its kind. It parenthetically follows his name, thus—" der auch der meinung ist alle bücher doctor Keisersbergs zu trucken, in der grösze diszes bappyrs."

1181 FABLIAUX ou Contes, Fables et Romans du XIIe et du XIIIe siècle traduits ou extraits par LEGRAND D'AUSSY, troisième édition considérablement augmentée, 5 vols. roy. 8vo. LARGE PAPER, *with a double set of the* 18 *exquisitely fine engravings after Moreau and Desenne, ordinary impressions, and* **India proofs before letters;** *green morocco super extra, gilt edges* (*by Charles Lewis*), *with the arms of the Honble. R. Fitzgibbon on the sides* *Paris,* 1829 40 0 0
The full-tooling on the back is very fine, and is a clever imitation of the pattern seen on the sides of Marguerite de Valois bindings—flowers set within encircling palm-branches.

1182 GALTHERI (Philippi) ALEXANDREIDOS LIBRI DECEM, sm. 4to. *printed entirely in script-type, fine copy in olive morocco extra, gilt edges* (*by C. Lewis*), *very scarce* *Lugduni, Robertus Granjon typis propriis,* 1558 3 3 0
In this poetical Romance of Alexander occurs the famous verse formerly long sought for in vain in the classical writers. " *Incidis in Scyllam cupiens vitare Charibdim,*" which has been made use of by Shakespeare in his Merchant of Venice, Act III, Scene V. The very title of the poem furnished the name of the most favourite French metre.

1183 GIOVIO (Paolo (Libro de' Pesci Romani, tradotto . . da Carlo Zancaruolo, sm. 4to. *fine copy in olive morocco extra, gilt edges* (*by Charles Lewis*)
Venetia, 1560 3 3 0
In this very rare little volume is the curious and facetious story of the Testa di Ombrina (halibut's head and shoulders) sent as a present from hand to hand until it reached the famous courtezan Imperia.

1184 HOLBEIN (HANS) ICONES VETERIS TESTAMENTI; illustrations of the Old Testament, engraved on wood, from designs by Hans Holbein (with preface by Dr. Dibdin), 12mo. PRINTED ON VELLUM (*limited to* 6 *copies*), *olive morocco extra, gilt edges* (*by Charles Lewis*) 1830 14 0 0
With the bookplate of the Honble. R. Fitzgibbon.—This is a charming little book. The engravers, John and Mary Byfield, achieved a success almost equal to that of Hans Lützelberger, the original artist who cut Holbein's designs on the wood.

1185 HOARE (Sir Richard Colt) Views in Wales, atlas 4to. 85 *beautiful drawings in Indian ink and sepia, with a MS. Index; bound in gilt russia* (*by Charles Lewis*), *with the Hoare crest on the back* 1810-13 16 16 0
The scenery is altogether that of North Wales, and these earlier drawings contain several of the same subjects from varying points of view as in the larger volume of

1824. It is interesting to compare the two sets. There are equal taste and equal artistic skill in both; but the admirable finish of those in the larger volume, and the fuller achievement of chromatic effect, give to Sir Richard's later work a higher rank as pictures.

1186 Q. HORACIO FLACCO poeta lyrico Latino traducido en Versos Castellanos por (*name omitted*), 8vo. MANUSCRIPT, *exquisitely transcribed from an anonymous and apparently unpublished original, by Don Francisco Xavier de Santiago y Palomares, who has prefixed a pen and ink drawing of Horace, signed "Palomarius Toleti delin.* 1760," *green morocco extra, gilt edges (by C. Lewis), from P. A. Hanrott's library* *Madrid*, 1760 4 4 0

Palomares was considered one of the best of Spanish Calligraphers.

1187 JONES (INIGO) and WILLIAM DAVENANT, BRITANNIA TRIVMPHANS, a Masque, presented at White Hall, by the Kings Majestie and his Lords, on the Sunday after Twelfth-night, 1637, sm. 4to. *cut close at top, olive morocco extra, gilt edges, by C. Lewis* 1637 4 4 0

From Bindley's collection, with a note in his handwriting, dated 1799. The book was bound after his time (about 1820).

This masque—a piece of pagan devilry, in which "the man Charles Stuart" took a part,—was performed before the court on a *Sunday*. The hearts of all good men were stirred with wrath; hence the monarch was extinguished and the book made rare.

1188 LANCELOT DU LAC. Le premier volume (et le second et le tiers) de Lancelot du lac nouuellemēt imprime a paris, 3 vols. in 1, small folio, gothic letter, *with the last leaf containing Petit's mark, a fine copy, blue morocco extra, Utterson's arms on sides, gilt marbled edges, by Charles Lewis (with his name impressed inside the cover), from Utterson's and Sir William Tite's collections*, RARE *Nouuellement imprime a Paris pour Phelippe le Noir*, 1533 30 0 0

The name of Jean Petit as publisher appears on the title.

1189 [LANDI (Ortensio)] La Sferza de Scrittori antichi et moderni di M. Anonimo di Vtopia . . 12mo. *fine copy in brown morocco extra, gilt edges (by C. Lewis)* *Vinegia*, 1550 0 15 0

Formerly in Hibbert's library; recently in Mr. Turner's. The book is a spirited and amusing attack upon everybody but a few obscure friends.

1190 [LELAND'S ITINERARY.] THE LABORYOUSE IOURNEY & serche of Iohan Leylande for Englandes Antiquitees geuen of hym as a new yeares gyfte to Kynge Henry the viij. in the xxxvij. yeare of his Reygne with declaracyons enlarged: by Iohan Bale . . 16mo. black letter, *eight leaves inlaid, but altogether a good copy, russia extra, gilt edges*, RARE *Emprented at London by Iohan Bale*, 1549 6 6 0

This is one of the early bindings of Charles Lewis, and has his ticket ("C. Lewis 4 Middle Scotland Yard") The book is very rare, and was the first appearance of the celebrated Itinerary.

1191 LEONICO (Angelo) L'Amore di Trolio, et Griseida . . . (in ottava Rima), sm. 4to. *woodcuts, fine copy in orange morocco extra, gilt edges (by C. Lewis)* *Vinetia*, 1553 3 3 0

Formerly in Hibbert's, lately in Mr. Turner's library. The amours of Troilus and Cressida are described with a great deal of warmth, and not unmusically.

1192 LIBRI DA COMPAGNIE. [*Last leaf, obverse:*] Finito illibro da compagnie & prima lordine del nouitiato Et poi tucto luficio della doña . . . sm. 4to. PRINTED ON VELLUM *in black and red, Roman letter, with two elegant woodcuts (The Crucifixion and Trinity); splendidly bound in purple morocco extra, tooled leather joints, gilt edges (by C. Lewis)* *Florentiæ per Bartholomeum de Libris Florentinũ.* 1511 20 0 0

UNIQUE; and also a fine specimen of vellum-printing, as well as the production of a press which is little known to the bibliographers. Formerly in the possession of J. H. Payne, and next in the Syston Park library; with the book-plates of both.

1193 MILTON (John) PARADISE LOST. | A | Poem | Written in | ten books | By John Milton . . . sm. 4to. *with the first title-page, the seven preliminary leaves added from the eighth issue, and two copper-plate portraits of Milton inserted* (the one "G. Vertue, 1750," the other "Gul. Faithorne ad viv. del. Car. Knight sculp."); *very fine large copy in blue morocco extra, gilt edges (by Charles Lewis), from Mr. Turner's library* 1667-(69) 35 0 0

before its impression, perhaps from the beginning of the century. This question is one of interest in connexion with the CELESTINA, as there is here a long "Egloga de la tragicomedia de Calisto y Melibea de prosa trobada en metro," in which only the first act of the drama is paraphrased. There was no copy in the Salvá library, and the book was only known to Salvá from the unpublished second volume of Mendez, Typografia.

16. J. Mackenzie.

1203 AESOPI Fabulae cum Interpretatione. Vulgari: & figuris acri-cura (*sic*) emendate (emendavit Bartholomæus Maschara, præfatus est Vincentius Metellus), sm. 4to. *numerous woodcuts, blue morocco extra, borders of gold, gilt edges (by Mackenzie), from the Yemeniz library* *Milano*, 1554 5 5 0

The fables are in Latin verse, and profess to be an entirely new version from the Greek. Each couplet is followed by an analytical rendering in Italian.

1204 ARETINO (Leonardo Bruno). Tractatulus de duobus / Amantibus Guistardo scilicet et Sigismunda, Cum / Epistola Sigismnudi (*sic*) ducis Astrie amatoria pulcher / rima Ad Lucresiam regis dacir (*sic*) filiam || sm. 4to. *olive morocco extra, broad borders of gold, gilt edges, by J. Mackenzie, with his name* *s. l. & a.* 3 3 0

A tract of extraordinary rarity, printed in the *literæ Venetæ* so much used in Western Germany and the Low Countries. The date is about 1480. Portions of arabesque appear above and below the intitulation, as an ornament. In the lower piece there are three bird-figures, the middle one being an owl.

1205 CARUE'S ITINERARY ITINERARIVM R. D. THOMÆ CARVE Tipperariensis Sacellani majoris in . . legione . . Colonelli D. Walteri Deveroux sub sac. Cæsar. Maiestate stipendia merentis cum Historia facti Butleri, Gordon, Lesley & aliorum, *Opera studio & Impensis Authoris Mogvntiæ, Nicolaus Heyll*, 1639— . . Pars II cui sub finem accedunt Vindiciæ . . *Mogvnt. Nic. Heyll*, 1641—Pars III. *sumptibus Auctoris, Spiræ, Balthasar Buschweiler*, 1646—3 vols. in 1, 16mo. *fine copy in maroon morocco extra, gilt edges* 1639-46 16 16 0

An excessively rare work on the history of the Thirty Years' War, and on contemporary Irish affairs. The third part is wanting in nearly all copies. Bound for Mr. Hanrott by Mackenzie about 1830. The edges are goffered, and there is a *doublure* of maroon morocco gilt in similar style to the outside. A rare folded print by Merian is inserted, representing the murder of Wallenstein.

1206 DIBDIN (T. F.) THE BIBLIOGRAPHICAL DECAMERON, 3 vols. impl. 8vo. LARGE PAPER, *with a great quantity of the most beautiful plates, portraits, and woodcuts, illustrative of the history of old books and book-collectors; a charming set of volumes in olive morocco extra, gilt edges (by Mackenzie)* 1817 32 0 0

With Baron Dimsdale's engraved bookplate.

1207 ——— BIBLIOGRAPHICAL, ANTIQUARIAN AND PICTURESQUE TOUR IN FRANCE AND GERMANY, 3 vols. impl. 8vo. LARGE PAPER, *numerous beautiful engravings (including the private plate of Diane de Poictiers and that of the Prater at Vienna) and further* ILLUSTRATED *with 60 India Proof Etchings by G. Lewis, and portrait of C. Lewis, olive morocco extra, gilt edges, by Mackenzie* 1821 40 0 0

Sold by me in 1866 for £52. 10s.

Both this and the "Decameron" are from Baron Dimsdale's Library.

1208 DIBDIN'S An Introduction to the knowledge of rare and valuable Editions of the Greek and Latin Classics, etc., fourth edition, 2 vols. roy. 8vo. LARGE AND THICK PAPER, *a very fine copy, brown morocco extra, with the Gosford crest on the sides, gilt edges (by Mackenzie)* 1827 4 0 0

These three books are splendid examples of Mackenzie's workmanship and skill.

1209 FEDRICI (Cesare di) Viaggio nell' India Orientale et oltra l'India, ecc. 12mo. FIRST EDITION, *olive morocco, gilt edges, from the Beckford library* *Venetia*, 1587 10 10 0

RARE, and of high intrinsic value. The author spent eighteen years in the east, the greater part of the time in India and Burmah, and attained to a knowledge of their condition, customs, and languages, which few travellers have ever equalled. He left Venice in 1563 and returned in 1581.

The binding was done by Mackenzie for Mr. Hanrott about 1830. It has the collector's crest and motto on the sides, and the binder's ticket inside.

1210 GUALTERUZZI (Carlo) LE CIENTO NOVELLE ANTIKE, sm. 4to. **First Edition**, *fine copy in crimson morocco extra, gilt edges, the sides covered with fine gold tooling in Le Gascon's style, the spaces filled in with twelve*

heads of the Roman emperors, and the royal arms of France forming a centre-piece *Bologna, Girolamo Benedetti*, 1525 30 0 0

An excessively rare book, in a covering which ought to arouse some melancholy interest. The arms are those of Charles X. of France, and the book was bound for him, between 1830 and 1836, during his residence at Holyrood House, by Mackenzie.

1211 HOMER. *Fol.* 1: Bernardvs Nerlivs Petro Medicae . . . Florentiae Idibus Ianuariis. M.CCCC.LXXXVIII. *Fol.* 3: ΗΡΟΔΟΤΟΥ ΑΛΙΚΑΡΝΑCΗΟC ΕΞΗΓΗCΙC . . . *Fol* 43: ΥΠΟΘΕCΙC . . ΙΛΙΑΔΟC Α ΟΜΗΡΟΥ ΡΑΨΩΔΙΑC . . . 2 vols. sm. folio, **Editio Princeps of Homer's Works**, *entirely in Greek except the first page which contains the dedication and is in Latin; red morocco extra, gilt edges* (*by Mackenzie*)

. . *'εν φλωρεντία* . . (*Florence, Bernardo and Neri Nerli*, 1488) 85 0 0

Quite perfect, with the two preliminary leaves which are of extraordinary rarity.

The first edition of Homer must always be considered the foundation stone of a library of Classical Literature, but owing to the fact that all the copies are being bought up for public libraries, there is seldom an opportunity of purchasing a copy. Dr. Hawtrey's copy sold for £85. Sir J. Thorold's for the same sum, and Wodhull's for £200.

1212 JACOPONE DA TODI. LAUDE de lo contemplatiuo & extatico B.F. Iacopone . . . chiamato misser Iacopone de Benedictis da Todi . . . Item alcune laude de S. Thomaso de aquino & certe altre laude de doctori dignissimi, sm. 4to. black letter, *olive morocco super extra, doublé with leather, richly ornamented outside and inside with Grolieresque gold tooling, gilt gaufré edges, by J. Mackenzie, with his name*

Venetiis, per Bernardinũ Benalium, 1514 10 10 0

1213 MARCOLINI (Francesco) LE SORTI . . intitolate GIARDINO DI PENSIERI, sm. folio, *First Edition, a great number of fine large woodcuts, red morocco extra, gilt edges, broad borders of gold* (*by Mackenzie*)

Venetia, Francesco Marcolino, 1540 12 12 0

1214 MEINRAD. Incipit passio sancti Meynrhadi martyris et heremite, sm. 4to. *First Edition, Gothic letter*, 14 *leaves*, 38 *lines per page*, 21 *curious woodcuts; fine copy in red morocco extra, gilt edges, by Mackenzie* *basilea . . Furter Michahel . . xij. kal. octobris anno etc. xcvj* (1496) 10 0 0

1215 NOVA BRITANNIA. Offring most excellent fruites by Planting in VIRGINIA. Exciting all such as be well affected to further the same, sm. 4to. *woodcut on title, fine copy, ruled throughout, in red morocco extra, gilt edges, by Mackenzie* *Samuel Macham*, 1609 36 0 0

EXCESSIVELY RARE, consisting of but 18 leaves, and dedicated by R. I. to Sir Thomas Smith who was one of the members of the Virginia Council and Treasurer of the Colony.—In this copy there is inserted, by way of illustration, a MS. order to "Wm. Harrison, Threr." to pay money to Thomas Lydall. It is signed by "Tho. Smythe" and others, and dated 1613.

The arms of Lord Strangford are impressed in blind-tooling on the sides. The first Lord Strangford was nephew of Sir Thomas Smith or Smythe.

1216 NUÑEZ CABEÇA DE VACA. La relacion y comentarios del gouernador Aluar nuñez cabeça de vaca, de lo acaescido en las dos jornadas que hizo a las Indias, 2 parts in 1 vol. sm. 4to. *fine copy in red morocco extra, richly tooled with broad borders of gold, gilt edges, by Mackenzie* . . *Valladolid, por Francisco fernandez de Cordoua* . *Año de mil y quiniennientos* (*sic*) *y cinquenta y cinco años* (1555) 30 0 0

The first land-journey through any part of the (now) United States, and the first exploration of the Plata and Paraguay regions.

1217 HENRY VIII. A supplycacion to our moste soueraigne lorde Kynge Henry the eyght, Kynge of England of Fraunce and of Irelande, & moste erneste defender of Christes gospell, supreme heade vnder God here in erthe, next & immedyately of his churches of Englande and Irelande . . 16mo. black letter, *a fine copy, blue morocco extra, gilt edges, by Mackenzie* *Enprynted in the yeare of oure Lorde* . *M.CCCCC.xliiij. in the moneth of Decembre* . (1544) 12 12 0

VERY RARE. According to Bale, this work was written by Richard Tracy of Toddington in Gloucestershire. It is directed against the Papistical bishops and vicars who were still powerful in the Church.

1218 TYNDALE. A Briefe declaration of the sacraments, expressing the fyrst oryginall how they came vp, ād were institute with the true and mooste syncere meaning and vnderstandyng of the same . . Compyled by . . Wyllyam Tyndall, 16mo. black letter, *olive morocco extra, gilt edges, by Mackenzie* *London by Robert Stoughton (about* 1550) 4 4 0

1219 SPENSER (Edmvnd) THE FAERIE QVEENE . . 2 vols. sm. 4to. *red morocco extra, full gilt backs, gilt edges (by Mackenzie) William Ponsonbie,* 1596 15 0 0

17. Charles Smith.

1220 **Heures de Rome.** *(On title, under Pigouchet's mark:)* CES PRESENTES HEURES a lusaige de Rōme furēt acheuez Lan Mil. CCCC.iiii.xx. & xvii. le xxii. iour de Aoust pour Symō vostre . . . 8vo. **lettres gothiques, printed on vellum,** 72 *leaves (sign. a-i), decorated throughout with fine engravings,* 18 *large and hundreds of smaller ones; with richly varied borders to every page, in which the Dance of Death is included; all uncoloured; fine copy in russia super extra, gilt edges, by C. Smith, with his ticket* *(Paris* 1498) 75 0 0

1221 MANUEL. EL CONDE LVCANOR, compvesto por el excelentissimo Principe don Iuan Manuel, hijo del Infante don Manuel, y nieto del Santo Rey don Fernando, con advertencias y notas de Gonzalo de Argote y de Molina, sm. 4to. *very fine copy in crimson morocco extra, gilt edges, by C. Smith, with his name, from the Beckford library Madrid,* 1642 12 12 0

1222 SALLVSTII (C. Crispi) DE CONIVRATIONE CATILINAE . EIVSDEM DE BELLO IVGVRTHINO Eiusdem oratio . . . sm. 8vo. (12mo.), *very large and fine copy* (165 *millimètres) with all the initial letters illuminated in gold and colours, in green morocco super extra, doublé with green leather, covered inside and out with rich gold tooling intended as an imitation of Grolier's binding, gilt edges, by C. Smith, with his name*
Venetiis, in Aedibus Aldi, et Andreæ Asulani soceri . . MDIX (1509) 12 12 0
Believed to have been GROLIER's copy, in consequence of the illumination of the initials. It was his custom thus to decorate his Aldines.

1223 MOLIÈRE, OEUVRES DE. Nouvelle edition, augmentée de la Vie de l'Auteur & des remarques historiques & critiques, par M. de Voltaire . . 3 vols. 12mo. *portrait, and* 32 *very pretty plates by Frankendaal after J. Punt; beautiful copy in red morocco extra, full gilt back and gilt edges, by C. Smith* *Amsterdam,* 1765 20 0 0
A charming set of little volumes, bound by Smith in imitation of Derome le jeune, for Mr. Beckford.

1224 WHITE (Richard) RICARDI VITI Basinstochii comitis palatini HISTORIARVM BRITANNIÆ insvlæ, ab origine Mundi, ad annum Christi octingentesimum, libri nouem priores, 5 parts in 1 vol. 12mo. *very fine copy in olive morocco extra, leather joints, vellum fly-leaves, by C. Smith, from the Beckford library* *Duaci,* 1598-1602 5 0 0
An interesting and important work on English History.
The first part, containing books 1-5, which was finished in 1597 and issued early in 1598, is all that is usually met with.—He printed two further parts (books 10, 11) in 1606-7.

1225 TASSO (Torqvato) LA GERVSALEMME . . figvrata da Bernardo Castello, sm. folio, *with all Castello's engravings, including the right plate to the fourth canto; blue morocco extra, gilt edges, by C. Smith, with his ticket* *Genova,* 1617 4 0 0
There are two inscriptions on the title. One is "Constanter. 1640," the other, lower down, "præda Hispanicæ classis 1639" shows that this book was taken in a sea-fight.

18. Aitkin, Murton.

1226 BENEDICTUS. (Alexandri Pæantii Benedicti Veronensis Physici) Diaria de Bello Carolino, sm. 4to. *fine copy in olive morocco extra, gilt edges, "bound by F. & T. Aitken"* *(Venetiis [Aldus],* 1496) 5 0 0

1227 COVERDALE. A faythfvll and moost Godlye treatyse concernyng the most sacred Sacrament of the blessed body and bloude of our sauioure Chryst, cōpiled by Ihon Caluyne . . . translated into Englyshe by a

faythfull brother . . . Whereunto the order that the Churche and congregation of Christ in Denmarke doth vse . . is added. Myles Couerdale . . . 16mo. black letter, *a large sound copy, purple morocco extra, gilt edges, "bound by C. Murton"* *S. n. (circ.* 1553) 4 4 0

1228 ACOSTA (Ioseph) The Natvrall and Morall Historie of the East and West Indies . . . translated into English by E. G. sm. 4to. *the title mounted, and the preliminary blank leaf cancelled; russia extra, gilt edges,* "bound by Charles Murton," *with his ticket*
Val. Sims for Edward Blount and William Aspley, 1604 4 0 0

19. J. Wright.

1229 BENJAMIN OF TUDELA (Rabbi) Itinerary in Hebrew with English Translation, notes and essays by A. Asher, 2 vols. 8vo. *blue morocco extra, gilt marbled edges, by J. Wright* *Berlin,* 1840-41 2 10 0

1230 CRONICA DEL NOBLE CAUALLERO EL CONDE FERNAN GONÇALEZ. Con la muerte de los siete infantes de Lara, sm. 4to. gothic letter, *with two woodcuts; fine copy in orange marocco, gold tooling, gilt leaves, but all the lower edges uncut, by Wright* *Seuilla, Dominico de Robertis,* 1542 15 0 0
THE ONLY COPY KNOWN. It is cited by Salvá as then in Mr. Turner's library. There is nothing rarer in Spanish literature than old popular story-books in their early issues.

1231 FABLES INÉDITES des XIIe, XIIIe et XIVe Siècles et Fables de La Fontaine rapprochées de celles de tous les Auteurs qui avoient avant lui traité les mêmes sujets, précédées d'une notice sur les Fabulistes par A. C. M. Robert, 2 vols. *unlettered India Proof Portrait of La Fontaine, 4 facsimiles, and* 90 COLOURED PLATES *within gold borders (one of the only two copies illuminated); polished crimson morocco super extra, broad dentelle borders of gold, gilt edges (by J. Wright), from the Beckford library* *Paris,* 1825 25 0 0
A brilliant and beautiful specimen of binding. The dentelle ornament is extremely rich and elegant.

1232 GYRON LE COURTOYS Anecques la deuise des armes de tous les cheualiers de la table ronde, folio, FIRST EDITION, gothic letter, *with several large and fine woodcuts; the words of intitulation added in imitative handwriting on a separate leaf at the beginning, the leaf of prologue added from a copy of the second issue, and the last leaf of the book in facsimile; red morocco extra, gilt edges, richly gilt on the back and sides, by J. Wright* *Paris, Anthoine Verard (about* 1504) 45 0 0

1233 OGER LE DANNOIS Duc De Dannemarche qui fut l'vn des douze Pers de France . . . sm. 4to. *woodcut on title, blue morocco extra, gilt edges, by J. Wright, with Utterson's book-plate (a small blue morocco label)*
Paris, Nicolas Bonfons, 1583 3 16 0

1234 YSAIE LE TRISTE. Filz Tristan de leonois, iadis cheualier de la table ronde, et de la royne Izeut de Cornouaille. Ensemble les nobles prouesses de chevallerie faictes par Marc lexille filz dudit Isaye. Histoyre moult plaisante et delectable, nouuellement Imprimee a Paris, small folio, gothic letter, *with woodcuts, a fine copy, blue morocco extra, gilt edges, by J. Wright, with Utterson's initials on the sides*
Paris, Pierre Vidoue pour Galliot du pre, 1522 60 0 0
THE RAREST AND FINEST edition of this celebrated Romance. The Solar copy fetched 2000 francs.

20. Hayday.

1235 BOCCACCIO (Giovanni) Decamerone (edizione di Ugo Foscolo), 3 vols. 8vo. LARGE PAPER, *portrait after Raffaelle and plates after Stothard; citron morocco extra, gilt edges, "bound by Hayday & Co."*
Londra, Pickering, 1825 6 6 0

1236 CANCIONERO DE OBRAS DE BURLAS provocantes a Risa, 12mo. PRINTED ON VELLUM (*limited to 4 copies*), *red morocco super extra, broad dentelle borders of gold, gilt edges, by Hayday*
Madrid por Luis Sanchez, s. a. (W. Pickering, 1841) 10 10 0
Reprinted by Don Luis Usoz y Rio from the unique copy of the edition printed at Valencia, 1519, in the British Museum. His pious object was to show how obscenity flourished under a Catholic regime.

1237 NICOLAS (Sir Harris) History of the Battle of Agincourt, and of the expedition of Henry V into France in 1415; to which is added the Roll of the Men at Arms . . roy. 8vo. LARGE PAPER, *india proof portrait, plate and coloured maps and plans; red morocco extra, broad dentelle borders of gold, gilt marbled edges, by Hayday; from Mr. Eyton's library* 1832 3 3 0

1238 A BALLAD BOOK [old popular ballads printed from recollections by Charles Kirkpatrick Sharpe], 12mo. *frontispiece and vignette on India paper, purple morocco extra, richly gilt all over the sides and back, by Hayday* *S. n.* (*Edinburgh, about* 1820) 5 5 0

Only thirty copies were printed.

1239 A NORTH COUNTRIE GARLAND [ballads never printed before collected by James Maidment], 12mo. *woodcut on title, blue morocco extra, the sides elegantly tooled, gilt edges, by Hayday* *Edinburgh*, 1824 3 3 0

Only thirty copies were printed.

1240 A NEW BOOK OF OLD BALLADS [early versions of ballads known in popular corrupted forms, collected by James Maidment], 12mo. *dark maroon morocco extra, gilt and goffered edges, by Hayday* *Edinburgh*, 1844 3 3 0

Only sixty copies were printed.

1241 MISSALE AD VSUM ECCLESIE EBORACEN. tam in cātu q̄' in litera recognitū . . . small 4to. **gothic letter**, *printed in black and red, with the* **Music**; *two full-page woodcuts in the Canon with smaller woodcuts elsewhere; slightly cut in the headlines, but* PERFECT *and in* GOOD CONDITION, *purple morocco, leather joints, gilt edges, by Hayday* *sumptibus Frācisci Regnault, parisiis*, 1533 150 0 0

THE YORK MISSAL is a liturgical book of such value and importance that a perfect copy is a book of the most desirable character. It is of exceptional rarity: there are no more than five editions, and the total aggregate of the copies is 25, no less than eleven of them being imperfect.

21. J. Clarke.

1242 CICERO. In hoc volvmine haec continentvr. M. T. Cic. Officiorvm. lib. III. Cator Maior, sive de senectvte. Laelivs, sive de Amicitia. Somnivm Scipionis ex VI. de Rep. excerptvm . . . . 12mo. **printed on vellum,** *with illuminated initials, beautiful copy in olive morocco extra, lined with crimson morocco, the sides, back and insides richly covered with gold tooling after a Grolier pattern, with leather joints and gilt goffered edges, by J. Clarke, from the Beckford library*

Venetiis in aedibvs Aldi, et Andreae Asvlani soceri. 1517 80 0 0

Bound by Clarke, about 1825, for the Rev. Theodore Williams whose crest and motto are on the sides. The cover is a triumph of Clarke's art, and he must have thought so himself when he bought this volume for sixty guineas at Williams's sale in 1827.

1243 PENTATEUCHUS HEBRAICUS et Chaldaicus, cum quinque Megilloth et Haphtaroth, thick 18mo. PRINTED ON VELLUM, WITH ALL THE POINTS, *red morocco outside and a lining of olive morocco inside, both beautifully gilt on a Grolier pattern, leather joints, gilt gaufré edges, by J. Clarke, with the arms and crest of the Rev. T. Williams on sides*

In domo Tobiæ Foa, Sabionettæ, A. M. 317 (*A.D.* 1557) 10 10 0

This was sold for £14. 11*s* in the Rev. T. Williams's sale in 1827. It had previously been bound by Clarke, and is a charming example of his work.

1244 PASSIONAL. DOCTRINA, Vita, et Passio Iesv Christi . . artificiosissime effigiata . Lehre, Lebenn, vnd Sterben . . . 37 *full-page woodcuts of the life of Christ;* Seqvvntvr Historiae Evangeliorvm, ordine ecclesiastico, 36 *full-page woodcuts;* 2 parts in 1 vol. sm. 4to. *containing*

altogether 73 *fine woodcuts by Hans Scheufelein; large copy in blue morocco extra, gilt edges, by J. Clarke*
Franckfurt am Meyn, Christian Egenolf, 1550 18 18 0

This is called Scheufelein's Little Passion, and bears his mark on the title (the shovel bearing the initials I S in a monogram).

1245 ESCOBAR. LAS QUATROCIENTAS RESPUESTAS a otras tantas preguntas quel Illustrissimo senor don Fadrique enrriquez, Almirãte de Castilla y otras personas, embiaron a preguntar en diversas vezes al autor no nombrado, mas de que era frayle menor. Con quinientos proverbios, . . . M.D.L.—La SEGUNDA Parte de las Quatrocientas respuestas . . . Con cincuenta declaraciones o glósas . . . M.D.L. II.—2 vols. small folio, GOTHIC LETTER, *red morocco extra, gilt edges, by J. Clarke, from the Hamilton Palace library*
Valladolid . . Francisco fernandez de Cordoua, 1550-52 30 0 0

1246 MANUEL (Don Iuan) EL CONDE LVCANOR. Compuesto por el excelentissimo principe don Iuan Manuel, hijo del Infante don Manuel, y nieto del sancto rey don Fernando. Dirigido por Gonçalo de Argote y de Molina, al muy Illustre señor Don Pedro Manvel, small 4to. **First Edition,** *fine copy in olive morocco extra, gilt edges (by Clarke)*
Seuilla . . Hernando Diaz . . 1572 20 0 0

"Ticknor tiene razon en llamar à esta primera edicion libro rarisimo."—*Salvá.*

1247 TRUCCHI (Francesco) Poesie Italiane inedite di dugento Autori dall' origine della lingua infino al secolo decimosettimo, 4 vols. 8vo. *red morocco extra, gilt edges, by J. Clarke* *Prato*, 1846 5 0 0

22. Clarke and Bedford.

1248 BYRON (Lord) Poetical Works, LARGE PAPER, 8 vols. 4to. ILLUSTRATED *with* 166 *portraits and views* (PROOFS BEFORE LETTERS ON INDIA PAPER), *green morocco extra, by Clarke and Bedford* 1839 120 0 0

The great expenditure of time and money, used in obtaining choice proofs of these splendid engravings, shows that it was a labour of love. This is indeed a most superb and matchless copy.

1249 CERVANTES SAAVEDRA (Miguel de) EL INGENIOSO HIDALGO DON QUIXOTE . . nuevas Notas . . y con la vida de el autor . . por D. Juan Antonio Pellicer, 5 vols. 8vo. LARGE PAPER, *portrait and proof plates, beautiful copy in red morocco super extra, borders of gold, richly gilt backs, uncut, top edges gilt, by Clarke and Bedford* *Madrid*, 1797-98 12 12 0

"The Duchess of Infantado's best large paper copy." This is a pencil note written on the fly-leaf.

1250 GESTA ROMANORUM. Gesta romanor' cũ | applicatiõibus mo | ralisatis & mysticis, sm. folio, gothic letter, *very large and fine copy in brown morocco extra, gilt edges, with many uncut leaves, by Clarke and Bedford* *s. l. & a.* (*Coloniæ, circa* 1486) 10 10 0

Title; folios i-xciii, numbered; Tabula, 6 leaves.—Although it would seem from Hain and Brunet that this book was printed at Cologne, the F in folium at the top of the pages, and the numerals look very like Strassburg printing.

1251 HALLIWELL (James Orchard) Nugæ Poeticæ: Select Pieces of old English popular Poetry illustrating the manners and arts of the fifteenth century, sm. 8vo. THICK PAPER (*only* 6 *copies printed*), *olive morocco extra, gilt edges, by Clarke and Bedford* 1844 1 1 0

1252 LODGE'S (E.) PORTRAITS of ILLUSTRIOUS PERSONAGES of GREAT BRITAIN, engraved from Authentic Pictures; with Biographical and Historical Memoirs of their Lives and Actions, THE ORIGINAL SPLENDID SUBSCRIPTION EDITION ON LARGE PAPER, 4 vols. impl. folio, *with* 240 *fine portraits, on a larger scale than in the subsequent editions, and engraved on copper instead of steel,* BRILLIANT PROOF IMPRESSIONS ON INDIA PAPER, *sumptuously bound in Russia extra, broad borders of gold, gilt edges, by Clarke and Bedford, very fine copy* 1821-34 63 0 0

This magnificent publication cost the original subscriber £192. 10*s.*
It is impossible to speak in terms too high of this collection of Portraits.

1253 LOPEZ DE MENDOZA. PROUERBIOS DE DŌ YÑIGO LOPEZ DE MENDOÇA, sm. folio, Gothic letter, *the title adorned with a woodcut and border; fine copy in brown morocco extra, gilt edges, by Clarke and Bedford, with title and imprint in letters of gold on sides* *Seuilla, Jacobo Crōberguer*, 1512 12 12 0

A very rare edition, unknown to Panzer and Brunet; and only mentioned by Salva in his notes.

1254 NUÑEZ (Comendador Hernan) REFRANES o Proverbios en Romance . . . Filosofia vulgar de Ivan de Mal Lara . . . Cartas de Blasco de Garay, hechas en Refranes . . sm. 4to. *autograph of* "Robert Southey Keswick 9 Jany, 1834," *fine copy in pigskin extra, gilt edges, by Clarke and Bedford* *Madrid*, 1619 6 6 0

Indispensable in a Don Quixote library as the work is often quoted by Cervantes. The Duchess alludes to this collection when she says, "Sancho's proverbs are as numerous as those of the Commendador."

1255 SAGARD (Gabriel) HISTOIRE DV CANADA et Voyages qve les Freres Mineurs Recollects y ont faicts pour la conuersion des Infidelles . . small 8vo. (12mo.), *with the* APPENDIX *of* **Music**, *very fine copy in red morocco extra, gilt edges, by Clarke and Bedford*
Paris, Claude Sonnius, 1636 63 0 0

EXCESSIVELY RARE; there being in fact only two other copies extant containing the three extra leaves at the end. Those leaves are printed on four pages with the words and Music of a Huron chant, harmonized for four voices.

23. Francis Bedford.

Bedford Style.

1256 ALCIATUS. LOS EMBLEMAS de Alciato Traducidos en rhimas Españolas. Añadidos de figuras, y de nueuos Emblemas en la tercera parte . . sm. 8vo. 201 *pretty woodcuts with borders, by* LE PETIT BERNARD, *in brown morocco extra, gilt edges, by Francis Bedford*
Lyon, Gvilielmo Rovillio, 1549 5 0 0

1257 ANGLERIUS. DE NVPER SVB D. Carolo REPERTIS INSULIS, simulq; incolarum moribus, R. Petri Martyris, Enchiridion . . sm. 4to. *fine copy in red morocco extra, gilt edges, by Bedford* *Basileæ*, 1521 6 10 0

First edition of the fourth Decade of Peter Martyr.

1258 AQUILANO. Opere del facvndissimo Seraphino Aqvilano collecte per Francesco Flavio, sm. 4to. FIRST EDITION, *large copy, red morocco extra, gilt edges, by Bedford*
Impresso in Roma per maestro Ioanni de Besicken. 1502 6 0 0

EXTREMELY RARE. Brunet obtained his description from Tross and had never seen the book.

1259 BELIAL. Hie hebt sich an ein gut nüczlich buch von d' rechtlichen überwindung xpi wider Sathan den fürsten der helle vñ des sünders betröstūg, sm. folio, *Gothic letter*, 93 *leaves*, 33 *or* 34 *lines per page, with* 38 *large and curious woodcuts; from the Pirckheimer and Norfolk libraries, red morocco extra, gilt edges, by Bedford*
Anthonius sorg in . . urbe Augustensi . . Anno dni lxxix . . (1479) 20 0 0

This extraordinary romance was very popular in the fifteenth century. The early illustrated editions are excessively rare.

1260 BIBLE. EL TESTAMENTO NVEVO de nvestro Señor Iesu Christo, 12mo. *fine copy in blue morocco extra, gilt edges, by Bedford*
En casa de Ricardo del Campo, 1596 5 5 0

This is the translation made by Casiodoro de Reyna, amended and improved by another Spanish reformer, Cypriano de Valera. Ricardo del Campo was the London printer Richard Field.

1261 BOCCACCIO, DECAMERON. Hie hebt sich an das puch vō seinem meister In greckisch genant decameron, daz ist cento nouelle in welsch Vñ hundert histori oder neue fabel in teutsche . . . stout sm. folio, *very fine and large copy in pigskin extra, by Bedford, with all the edges left as when the book was in the original boards* (*Ulm, Johann Zainer, about* 1471) 72 0 0

EXCESSIVELY RARE; no less rare, in fact, than the first edition in Italian which appeared about the same time. So few copies indeed are known that it is not

mil quatre cens. lx. iusques en lan mil quatre cēs quatre-vingtz & trois Inclusiuemēt, small folio, lettres gothiques, *very fine clean copy, red morocco extra, gilt edges, by Bedford*, VERY RARE
[*Sans lieu ni date, Lyon, vers* 1488] 27 0 0

The first edition of "Chroniques Scandaleuses."

1273 (PEREZ DE GUZMAN). Comiença la Cronica del serenissimo rey don Juan el segundo . . . folio, EDICION PRINCIPE, Gothic letter, *with woodcut on title, a full-page woodcut equestrian portrait of the King, and another representing the Crucifixion, title and a few other leaves mended and made-up, brown morocco extra, gilt edges, by Bedford*
. *Logroño, Arnao guillen de Brocar*, 1517 15 0 0

1274 CID. CRONICA DEL FAMOSO & INUENCIBLE CAUALLERO CID RUY DIAZ CAMPEADOR . . sm. folio, Gothic letter, *fine woodcut on title, red morocco extra, gilt edges, by F. Bedford*
En Medina del Campo, por Juan Maria de Terranoua, y Jacome de Liarcari, 1552 40 0 0

This edition is almost as rare as the first one (of 1512).

1275 CHURCHYARD (Thomas) THE FIRSTE PART OF CHURCHYARDES CHIPPES, contayninge Twelue seuerall Labours . . sm. 4to. black letter, *red morocco extra, gilt edges, by Bedford* *Thomas Marshe*, 1578 12 0 0

One of the rarest volumes of old English verse.

1276 CORTES. La preclara Narratione di Ferdinando Cortese della Nuoua Hispagna del Mare Oceano . . . Et massimamente della celebre citta Temixtitan . . . al splēdore della lingua volgare p Messer Nicolo Liburnio . . tradotta . . sm. 4to. *with the original folding map of Mexico, red morocco extra, gilt edges, by Bedford*
Venetia, Bernardino de Viano de Lexona, 1524 60 0 0

EXCESSIVELY RARE with the map.

1277 CLARAC (COMTE F. DE) MUSÉE DE SCULPTURE ANTIQUE ET MODERNE, ou Description historique et graphique du Louvre et de toutes ses parties, des statues, bustes, bas-reliefs et inscriptions du Musée Royal des Antiques, et des Tuileries, etc. accompagnée d'une Iconographie Egyptienne Grecque et Romaine, et terminée par l'Iconographie Française du Louvre et des Tuileries, *Text*, 6 vols. in 5, royal 8vo. *plates*, 6 vols. royal 4to. *containing* 1136 *engravings*—together 11 vols. *yellow russia super extra, gilt edges, the sides nearly plain, the back and inside edges richly gilt, by Bedford* *Paris*, 1826-53 30 0 0

In this instance the colour and material, in the preceding instances, the style of ornament, remove the few Bedford books now described, out of the ordinary category of his solid red and blue moroccos, all so much alike.

1278 COVERDALE. WERMULIERUS (Otho) Spirituall and most precious Pearle, teaching all men to loue and embrace the crosse . . . translated by Miles Couerdale, 32do. black letter, *very fine copy in blue morocco super extra, covered with gold tooling, gilt gauffré edges, by Bedford*, RARE
Robert Robinson, 1593 12 12 0

A splendid specimen of Bedford's skill and eclectic taste. The general style of ornament is that of English bookbinding about 1580-1600, but there are modern elements likewise.

1279 CORYATS CRUDITIES hastily gobled vp in five Moneths trauells . . . Newly digested in the hungry aire of Odcombe . . . sm. 4to. *engraved and printed titles and plates; fine copy in olive morocco extra, gilt edges, by Bedford, with gilt ornamentation in the old English style* 1611 40 0 0

The printed title begins as follows: "THREE CRUDE VEINES . . ." and is followed by 151 pages preliminary to the body of the book. These 151 pp. contain nearly all that is of value here, namely, the sportive compositions of a considerable number of distinguished contemporaries (including Ben Jonson).

1280 COSMOGRAPHIE INTRODVCTIO, | cvm qvibvsdam | geometriae | ac | astrono | miae principiis | ad eam rem necessariis | Insuper quatuor Americi Ve- | spucii nauigationes . . . sm. 4to. *diagrams, including the folding leaf*

with the large Globe, red morocco, by Bedford

[St. Dié] *Vrbs Deodate tuo clarescens nomine . . . pressit . . . Finitū vii. kl. Maij Anno supra sesquimillesimum. vij* [25 *April*, 1507] 150 0 0

FIRST EDITION of the work (by Martin Walzemüller or Waldseemüller, calling himself Hylacomylus), in which the name of America was suggested as the one by which the New World should in future be known.

He gives two alternatives, *Amerige* or *America*, in the text, but the marginal note has the latter form only.

1281 CRANMER (Thomas) A DEFENCE OF THE TRVE AND CATHOLIKE DOCTRINE OF THE SACRAMENT of the body and bloud of our sauiour Christ . . . sm. 4to. black letter, *title within woodcut border, brown morocco extra, gilt edges, by Bedford* *Reynold Wolfe*, 1550 10 10 0

1282 DAVIES (Edward) Celtic Researches . . 1804—Davies (Ed.) Mythology and Rites of the British Druids . . 1809—2 vols. roy. 8vo. *plates, fine copies in russia super extra, gilt edges, by Bedford* 1804-9 4 4 0

A splendid pair of volumes : Dr. Edward Davies never wore a dress so sumptuous before.

1283 GALILEI. DIALOGO di Galileo Galilei Linceo . . . sopra i due massimi Sistemi del Mondo Tolemaico e Copernicano, sm. 4to. *frontispiece by Della Bella, in two states (without and with inscription); very large and very fine copy in red morocco extra, gold tooling, gilt edges, by F. Bedford, rare* *Fiorenza*, 1632 15 15 0

Emphatically one of the great monumental books of modern civilization.

1284 GODINHO (Manoel) Relação do novo caminho qve fez por Terra e Mar vindo da India para Portugal no anno de 1663, sm. 4to. *marbled calf extra, gilt edges, by F. Bedford* *Lisboa*, 1665 3 16 0

A very rare and valuable book of early travel in and near India, of which Brunet remarks that it is so rare as to have been wanting in the best collections of Voyages and Travels sold during many years past.

The first 46 pp. are all about India, the Mogul Empire, and the English factories. He then describes his wanderings in Persia, Turkey in Asia, Syria, and his home voyage along the Mediterranean.

1285 DAS HELDEN BUCH mit synen figuren. *Folio* 2: Die vorrede disses buchs. Hye fahet an der helden buch das man nennet den Wolfdietherich. Vnd sagt . . . von herr keiser Otnit vnnd dē kleinen Elberich, vnd von jr mörfart in die heidēschafft dem künig syn tochter ab zugewynnen, sm. folio, Gothic letter, *the title neatly mended; numerous woodcuts, including the excessively rare large one at the beginning; dark morocco extra, gilt edges, by* BEDFORD

Hagenaw, Henrich Gran, 1509 25 0 0

One of the rarest books printed at Hagenau. When copies do occur, they are almost always imperfect and in very bad condition.

1286 HOLBEIN'S BIBLE PRINTS. Historiarum ueteris Instrvmenti Icones ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione, sm. 4to. FIRST EDITION, *with fine impressions of the 92 beautiful woodcuts engraved by Hans Lützelberger from the designs of Holbein, red morocco extra, gilt edges, by Bedford*

Lvgdvni Melchior et Gaspar Trechsel fratres, 1538 42 0 0

Didot's copy sold for 1950 + 100 fr., that is, about £82, in 1879.

1287 HORE, in laudem beatissime virginis Marie, Ad vsum Romanum, small 8vo. gothic letter, *with numerous beautiful woodcuts from the designs of* GEOFFROY TORY, *with his mark; a very fine large and clean copy, dark blue morocco extra, gilt edges, by Bedford*

Parrhisijs, apud Thielmānum Keruer, 1545 60 0 0

The larger woodcuts are of that new and particularly beautiful kind, in outline only, which mark the hand of Geoffroy Tory. The Lorraine cross which he used as a signature appears on only one of them.

1288 JOHANNES CHRYSOSTOMUS. Incipit Liber dyalogor' Sancti Johannis crisostomi . . et sancti basilii . . De dignitate sacerdocii, sm. 4to. *fine copy, ruled, brown morocco extra, gilt edges, by F. Bedford*

s. l. & a. (Cologne, Ulrich Zell, about 1470) 4 4 0

1289 LACTANTIUS. [Leaf 1 :] Lactantii Firmiani de diuinis institutiōibus aduersus gentes rubrice p̄mi libri incipiūt, folio, **Editio Princeps,** *with the two rare leaves of errata, a splendid copy, large and clean, with 9 exquisitely illuminated initials, the rest being painted in red and blue, red morocco extra, gilt edges, by Bedford,* EXTREMELY RARE

Lactantii Firmiani de diuinis institutionibus aduersus gentes libri septem . necnō eiusdez ad Donatū de ira dei liber unus . unacū libro de opificio hoīs ad Demetrianū finiunt. Sub āno MCCCC.LXV.
. . . In uenerabili monasterio Sublacensi .
Deo gratias. (1465) 250 0 0

This is not only THE FIRST EDITION OF THE BOOK, but is also THE FIRST DATED BOOK which issued from THE FIRST ITALIAN PRESS, the FIRST BOOK PRINTED IN ROMAN LETTERS, and probably THE FIRST BOOK IN WHICH GREEK CHARACTERS APPEARED.

A circumstance of no slight interest in connexion with the Mazarine Bible and the Lactantius should be observed here. In the Bible we see the Gothic type which prevailed in Germany, not in rude and archaic forms, but in a nearly perfect excellence of construction. We know, however, that experiments had been going on nearly twenty years towards that end. In the Lactantius, on the contrary, we see a Roman type—for such it is, although some writers call it semi-Gothic—equally elaborate, regular, and perfect, notwithstanding that no models yet existed in Germany when Sweynheym and Pannartz quitted Mentz after 1462. Whatever experiments they made in the fabrication of their types were limited to the few months during which they resided at Subiaco before the Lactantius appeared.

1290 LE FEVRE (Raoul) THE RECUYLES OR GADERĪGE TO GYDER OF Y^E HYSTORYES OF TROYE HOW IT WAS DESTROYED & BRENT TWYES BY Y^E PUYSSAUNT HERCULES & Y^E THYRDE & GENERALL BY Y^E GREKES, sm. folio, **black letter,** *numerous woodcuts; a very fine and perfect copy in brown morocco extra, gilt edges, arms on sides, by Bedford, in an olive morocco case*

Enprynted in London in Flete strete at the sygne of the sonne by Wynken de Worde. The yere of our lorde god . M.CCCCC. . and . iij (1503) 420 0 0

The smaller Caxton-mark, with the xylographic inscription "Wynkyn . de . worde . ," is impressed below the colophon on the last page.—This is the second edition of Caxton's first English book, and it is even rarer than the volume printed at Bruges (or Cologne).

Besides this, only one other perfect copy has survived, which was Pepys', and is now locked up in Magdalen College, Cambridge. Of imperfect copies only two are known: one is in King's College, Cambridge, the other in the British Museum.—But for a romantic incident in my career over twenty years ago, this volume would probably have passed from the Enschede collection into the British Museum. I was not then entrusted with commissions for the national library, and a portion of the episode to which I have alluded was that I bought the Troy-book after midnight while the Museum agent waited till after breakfast next morning. It has since been one of the most treasured possessions in two American libraries successively; and now I have it once more.

This is one of the few Wynkyn de Worde books which are worth almost any price.

1291 LIBRI (GUILLAUME) HISTOIRE DES SCIENCES MATHÉMATIQUES EN ITALIE depuis la Renaissance des lettres jusqu'à la fin du 17e Siècle, 4 vols. 8vo. LARGE VELLUM PAPER, *olive morocco extra, gold tooling, gilt edges, by F. Bedford, rare* *Paris*, 1838-41 5 5 0

1292 ——— Lettres sur le Clergé et sur la liberté d'Enseignement, 8vo. *olive morocco extra, gold tooling, uncut, top edges gilt, by F. Bedford* *Paris*, 1844 1 1 0

Very scarce, nearly the entire impression having been bought up and destroyed by the Clergy.

1293 LUSTHOF. Den Nievwen Lvst-Hof gheplant vol . . Amoreuse ende vrolijcke ghesangen, als Mey, Bruylofts, ende Nieuvv-jaers-liedekens . . . Item . . een Brvylofts Bancket . . oblong sm. 4to. *printed in script-type with* 11 *elegant etchings by Van der Borcht, brown morocco extra, gold tooling, gilt edges, by F. Bedford* *Amsterdam*, 1602 10 10 0

Love-songs which sound and read very like English compositions of the same time; all written to popular tunes of which the names are given. The name of Pieter van der Borcht is a sufficient warrant for the merit of the illustrations.

1294 MERLIN. Les prophecies de Merlin : sm. 4to. *with woodcut borders and Richard Macé's mark on the title, and many fine woodcut initials, a very good sound copy, red morocco extra, gilt edges, by Bedford*, EXTREMELY RARE *ĩprimees a Rouen pour Jehan mace demourant a regnes . . Et pour Michel angier demourant a Caen . . Et pour Richard mace demourant a Rouen . .* [*About* 1525] 9 0 0

The names of the publishers show a combination between Normandy and Brittany to spread the words of the soothsayer abroad.

1295 MOLINA. Aqui comiença vn vocabulario en la lengua Castellana y Mexicana . Compuesto por el muy Reuerendo Padre Fray Alonso de Molina . . . small 4to. **First Edition**, *thirteen leaves in facsimile* (*the* 8 *preliminary leaves, leaves* 245, *and* 257-60), *red morocco extra, gilt edges, by Bedford* . . . *Imprimio se ẽ . . Mexico, en casa de Inã pablos* . . . 1555 . 36 0 0

1296 MUNTANER (Ramon) CHRONICA, O DESCRIPCIO DELS FETS, E HAZANYES DEL INCLYT REY DON IAUME PRIMER Rey Darago, de Mallorques, e de Valencia . . feta per lo magnifich En Ramon Muntaner . . sm. folio, *title within woodcut border, red morocco extra, gilt edges, by Bedford* *Barcelona, Iaume Cortey*, 1562 15 0 0

1297 NUÑEZ (el Comendador Hernan) REFRANES O PROVERBIOS en Romance . . . Filosofia Vvlgar de Ivan de Mal Lara . . . Cartas de Blasco de Garay . . sm. 4to. *brown morocco extra, gilt edges, by Bedford* *Madrid*, 1619 8 0 0

1298 PALMERIN DE OLIUA & SUS GRANDES FECHOS . . sm. folio, gothic letter, *woodcut title, fine copy in brown morocco extra, gilt edges* (*by Bedford*) *Venetia, Gregorio de Gregoriis*, 1526 31 10 0

EXTREMELY RARE. The only copy known by Brunet wanted the title, and but two other perfect copies are known. This one was sold by Tross for 1200 francs.

1299 OCAMPO. Los quatro libros primeros de la Cronica general de España que recopila el maestro Florian do canpo . . sm. folio, *First Edition*, gothic letter, *title printed in red and black beneath a large woodcut of the imperial arms; superbly fine copy in red morocco extra, gilt edges, by Bedford* . . *Zamora por el honrrado varon Iuan picardo . . mill y quinientos y quarenta y tres años* . . (1543) 10 10 0

The Solar copy fetched 320 fr. This copy is of the first issue of the book as may be seen by looking at the heading of the Errata, in which the errors are said to have been caused "por descuydo del auctor." In the second issue it was altered to "por descuydo de los oficiales."

1300 ORPHEI Argonautica et Hymni . Procli Hymni . *Græce*, sm. 4to. **Editio Princeps**, *beautiful large copy, with the autograph of Lord Sunderland when he was "C. Spencer," red morocco extra, gilt edges, by Bedford*, VERY RARE *Florentie impensa Philippi Iũte* (*Juntæ*) *bibliopole*, 1500 36 0 0

Première édition, fort belle, correcte et très-rare."—*Brunet.*

"This is one of the most elegantly printed ancient volumes of Greek poetry with which I am acquainted."—*Dibdin.*

The special interest of the copy lies in the MS inscription on the first page ἡ Βιβλος τοῦ ῥοβρδου τοῦ ἀσχαμοῦ καὶ τῶν φιλῶν which shows that it belonged to Roger Ascham originally and that he used a motto similar to that of Grolier, Maioli,

and Wotton. The Christian name which reads as above *Robrdou* or *Robrou* was evidently supposed by him to be equivalent to Roger.

1301 ORTIZ (Francisco) Epistolas Familiares . . . juntamēte en este volumen algunas otras obras . . sm. 4to. black letter, *fine copy in brown morocco extra, gold tooling, gilt edges, by F. Bedford, rare*
Çaragoça, Bartholome de Nagera, 1552 2 12 6

1302 ORTUS VOCABULORUM. Ortus Vocabulor'. Alphabetico ordine fere omnia que in Catholicō Breuiloquio. Cornucopia Gemma vocabulor. atq; Medulla Grāmatice ponūtur, cum (*sic*) vernacule lingue Anglicane expositionem cōtinens . Impressus Lōdonijs p. Wynādū de Worde ac in vrbe in parrochia sācte brigide (in the fletestrete) ad signū solis morā trahētem . small 4to. black letter, *the large Caxtonian device on the title, title and last leaf slightly restored, brown morocco extra, gilt edges, by Bedford* . . *Impressū Londoñ. per wynandum de worde*, 1511 14 0 0

1303 OVIEDO. Coronica de las Indias. La hystoria general de las Indias agora nueuamente impressa corregida y emendada . 1547. Y con la conquista del Peru. *On the back of title:* Primera parte de la hystoria natural y general de las Indias yslas & tierra firme del mar oceano: escripta por el capitan Gonçalo hernādez de Ouiedo & valdes . . Conquista del Peru. Verdadera relacion de la conquista del Peru . . Conquistada por Francisco Piçarro . . Embiada a su magestad por Francisco de Xerez . . — 2 vols. in 1, sm. folio, gothic letter, *woodcuts, very fine and large copy in olive green morocco extra, gilt edges, by Bedford* *Salamanca, por Juan de Junta*, 1547 40 0 0

1304 QUINTILIANI Institutiones Oratoriæ. *Fol.* 1 *vacat.* *Fol.* 2 *a*: Ioannis Andree Episcopi Alerieñ. ad Paulū II . . Epistola . *Fol.* 6: M. Fabius Quintilianus Victorio Marcello Salutem . . . M. Fabii Quintiliani Institutionū oratoriarū . . . sm. folio, *remarkably fine tall copy in blue morocco extra, gilt edges, by Bedford*
Cōradus suueynheym: Arnoldus pānartzq; magistri Rome impresserunt . . (1470) 45 0 0

The first page is illuminated with a rich interlaced border in gold and colours, in the lower range of which an escutcheon surrounded by a wreath is emblazoned, indicating the ownership (about 1470) of a member of the house of Meliora (bandé d'or et d'azur, au chef de gueules surmonté d'un autre chef d'azur, chargé d'un M à l'antique d'or).

1305 ROMANCERO GENERAL, en qve se contienen todos los Romances que andan impressos, aora nvevamente añadido, y emendado por Pedro Flores, sm. 4to. *many leaves mended, and letters made up here and there; red morocco extra, gilt edges (by Bedford)*
Madrid, Juan de la Cuesta, 1614 24 0 0

1305*ROIG (Jaume) Libre de cōsells: fet per lo magnifich mestre Jaume roig, los quals son molt profitosos y saludables axi peral regiment y orde d' bē viure com pa augmētar la d'uocio a la puritat y cōcepcio de la sacratissima verge Maria, sm. 4to. **Edicion Principe**, gothic letter, *woodcut on title, and large woodcut at end*, **Perfect**, *fine copy in brown morocco extra, by Bedford, gilt edges*
Valēcia per Frācisco diaz Romano, 1531 50 0 0

Salvá states that he never saw more than two perfect copies, and that even the imperfect ones (wanting either title or final woodcut or both) are rare.

1306 SABADINO. Ioannis Sabadini de arientis Bononiensis . . facetiarū poretanarū opus, *Italice*, sm. folio, first edition *of this celebrated collection of Erotic Novels, a very fine large copy; olive morocco extra, gilt edges, by Bedford*, exceedingly rare
Impressa nella illustre cita de bologna per Henrico de Bolonia . . . 1483 50 0 0

The only other copies of this exceedingly rare book that have occurred for sale by auction, are the two mentioned by Brunet, viz., the Pinelli copy, which wanted the last 40 leaves, and the Wilbraham copy, very badly cut down.

The above is Bilibald Pirkheymer's copy, the first page of text and the blank page preceding it being painted for him with a frontispiece and borders in which the Pirkheymer arms are twice represented, in one case with dragons for supporters, with angels in the other. The date of 1498 appears on the pediment of one of the architectural ornaments.

The volume passed into the possession of Thomas Earl of Arundel (about 1630), and through his great-grandson Henry Howard Duke of Norfolk into that of the Royal Society in 1681; and became mine in 1873, until it was bought by the late Mr. Cheney.

1307 SANCTO VINCVLO (Clavdii à) de Pronvntiatione Lingvæ Gallicæ libri dvo: ad . . Elizabetham Anglorum Reginam—Ejusdem de Resvrrectione Domini *Latine et Gallice*—2 vols. in 1, 12mo. *fine copy in red morocco extra, gold tooling, gilt edges, by F. Bedford, very rare*
Londini, Thomas Vautrollerius, 1580 5 0 0

These pieces are by the French Huguenot, De Saints Liens or Desainsliens, who called himself in his English books Claud Hollyband. The first piece contains dialogues with the pronunciation figured, in four columns thus divided: old orthography, modern proposed orthography, the author's orthography, and the pronunciation.

1308 TACITUS. *Fol.* 1: nAm Valerium Asiaticū bis consulem . . . *Fol.* 152: Cornelii Taciti illustrissimi historici de situ morib' & populis Germanie libellus aureus . . *Fol.* 162: Cornelii Taciti equitis Romani dialogus de oratorib' claris . . *Fol.* 176: Finis Deo laus | Cesareos mores scribit Cornelius . esto | Iste tibi codex: historie pater est. | Insigni quem laude feret gens postera: pressit | Spira premens: artis gloria prima sue. | sm. folio, **Editio Princeps**, *fine copy in brown morocco extra, gilt edges, by Bedford* (*Venice, Vindelin de*) *Spira* (1470) 60 0 0

This work is described, in the four verses which serve as colophon, as printed by Spira, and as the "prima gloria artis suæ," which prove that, as it is the first fruit of the independent press of Wendelin of Speyer, it is not later than the year 1470. The Libri copy fetched £48. This was the first book printed with catchwords.

1309 THEUERDANK. [PFINTZING (Melchior)] Die geuerlicheiten. vnd eins teils der geschichten des loblichē streitbaren vnd hochberümbten helds vnd Ritters, Tewrdannckhs, folio, *large Gothic letter with flourished ornamentation*, 118 *large woodcuts after Hans Scheufelein, Hans Burgmair, etc.; fine copy in blue morocco extra, gilt edges, by Bedford*
Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger im Jar Tausent fünffhundert vnd im Neüntzehenden (1519) 31 10 0

1310 VARTHEMA. ITINERARIO de Ludouico de Varthema Bolognese nello Egypto, nella Surria, nella Arabia deserta & felice, nella Persia, nella India, & nella Ethiopia. La fede, el uiuere, & costumi de tutte le prefate Prouincie . . sm. 4to. FIRST EDITION, 100 *ff. fine copy in brown morocco extra, gilt edges, by F. Bedford*
. . *Roma per maestro Stefano guillireti de Loreno, & maestro Hercule de Nani . . . M.D.X.* .(1510) 28 0 0

The Beckford copy, which was soiled and dirty, sold for £31.

"This edition is the only one which gives Varthema's text truly. . . It is of excessive rarity. Until recently very few bibliographers were aware of its existence." *Preface to the Hakluyt Society's translation of Varthema.*

1311 ZARATE. The strange and delectable History of the discoverie and Conqvest of the Prouinces of PERU . . Written in foure books, by Augustine Sarate . . Translated out of the Spanish tongue by T. Nicholas, smallest 4to. black letter, *with woodcuts, and with both the titles, very fine copy in green morocco extra, gilt edges, by Bedford*
London, Richard Ihones, 1581 21 0 0

VERY RARE. The title of which the above is an extract is preceded by another title which contains a large woodcut of "The . Rich . Min es . of . Potossi." Above the woodcut is the following intitulation: "THE | DISCOUERIE AND CONQUEST | of the Prouinces of PERU, and | the Nauigations in the South | Sea, along that Coast. | And also of the ritche Mines | of Potosi." Below the woodcut is the imprint: *Imprinted at London by* Richard Ihones. *Febru* . 6 . 1581.

Bedford's Old Italian and Old English styles.

1312 [BANDELIS (Víncentii de)] LIBELLUS RECOLLECTORIUS AUCTORITATUM DE UERITATE CŌCEPTIONIS BEATE UIRGINIS GLIOSE, sm. 4to. *fine copy in pigskin, blind-tooled in the antique Venetian fashion with the Saracenic twist for the chief motif of the decoration, gilt edges, by Bedford*
Mediolani p. Christoforū Valdarfer Ratisponensem, 1475 7 10 0

1313 BOIARDO (Matteo Maria) Sonetti e Canzone, smallest 4to. *red morocco extra, gilt edges, the sides and back covered with rich gold ornamentation in the Italian style of the first half of the sixteenth century* 1835 12 12 0

Only fifty copies of this edition were printed, all for distribution as presents.

This one is No. 30, and belonged to the great historian Macaulay, to whom it is inscribed on the back of the title by the editor Antonio Panizzi.

The binding is a magnificent specimen of Bedford's best style, and was done about 1850.

1314 BOCCACCIO (Giovanni) IL DECAMERONE, sm. folio, *fine copy, but wanting the third leaf of the Table of contents, and a portion of folio XLIII, which has been torn off; blue morocco super extra, covered with gold tooling in the Grolier style, gilt edges*
Venetiis, per baptistam de tortis, 1484 15 0 0

So rare that the very existence of a table of contents is denied by Brunet. We have here two leaves of it embracing eight Giornate (out of the ten).—The binder's name is not given, but it is presumed to be Bedford. The ornamentation on the sides and back is an exquisite piece of work, reproducing with extraordinary skill and power the French style of Grolieresque binding which prevailed about 1550.

1315 COLONNA (Guido) LA CHRONICA TROYANA: en que se contiene la total y lamentable destruycion de la nombrada Troya, sm. folio, Gothic letter, *woodcut title, fine copy in black morocco super extra, gold and blind tooling, gilt edges* *Toledo*, 1562 12 12 0

The binder's name is not given, but it is apparently Bedford's work, ornamented in the style of Italian bookbinding about 1530.

1316 DANTE. *Fol.* 1: Qui comīcia la vita e costumi dello excellēte Poeta vulgari Dante alighieri di Firenze honore e gloria delidioma Fiorentino . Scripto e composto per lo famosissimo homo missier giouani Bocchacio da certaldo . . . *Fol.* 18: Infernus canto primo della prima parte laquale si chiama Inferno . . . sm. folio, Gothic letter, *magnificent copy in red morocco covered with rich gold tooling in the Veneto-Saracenic style, gilt edges, by Bedford* (*Venetia*) *De Spiera Vendelin*, 1477 50 0 0

This is a grand piece of work by Bedford. The sumptuous gold decoration is like the interlaced work upon Celtic stone crosses, or Byzantino-Saracenic ornamentation. It is composed of knots and twists and interlacements which form circles and lozanges and other figures.

1317 DOMENICHI (Lodouico) Facetie et Motti argvti di alcvni eccellentissimi ingegni, et nobilissimi signori, 12mo. FIRST EDITION, *fine copy in dark olive morocco, gold tooling, gilt edges (by Bedford)*
Fiorenza (*L. Torrentino*), 1548 2 2 0

1318 GONZAGA DA GAZUOLO (Donna Lvcretia) Lettere . . 12mo. *very fine copy in brown morocco extra, gold tooling, lettered on sides, gilt edges, by F. Bedford* *Vinegia, appresso Gualtero Scotto*, 1552 2 2 0

Both the Gonzaga and the Domenichi are bound in imitation of sixteenth century Italian patterns.

1319 HOLBEIN. IMAGINES MORTIS . His accesservnt Epigrammata . . 12mo. 53 *beautiful woodcuts after Holbein's designs of the Dance of Death, black morocco extra, blind-tooled, gilt edges, by Bedford*
Coloniæ, hæredes Arnoldi Birckmanni, 1567 5 0 0

Bound in imitation of an old Flemish stamped cover.

1320 MARTIALIS (M. Valerii) EPIGRAMMATA, XENIA ET APOPHORETA, sm. folio, *an* EXQUISITELY BEAUTIFUL MANUSCRIPT ON VELLUM, *the first page presenting the form of a temple painted in a fine style of* ITALIAN ART, *having at each side a Cupid supporting an Archbishop's arms and wearing an Archbishop's cap, and in the centre a charming* MINIATURE, *representing a girl playing on a guitar, and attended by two Cupids with musical instruments, executed in gold and colours. The volume is also decorated with* 13 INITIAL LETTERS, *finely drawn and richly illuminated in gold and colours. Bound in red morocco super extra, gold tooling, gilt edges* SÆC XV. 105 0 0

Bound over wooden boards, with ornamentation in the Veneto-Oriental style of the fifteenth century. The MS. was written about 1480-90, and the arms seem to be those of the Magalotti family.

1321 MARCHO (Hieronymus de Sancto). DE SANCTO MARCHO. . OPUSCULUM de vniuersali mundi machina ac de metheoricis impressionibus . . . sm. 4to. *woodcut signs of the zodiac and Pynson's device on title, very large and fine copy in brown morocco extra, covered with blind tooling in the old style, gilt edges, by F. Bedford* *London, R. Pynson* (1505) 15 0 0

EXCESSIVELY RARE. Fuller Russell's copy sold for £15.

Bound in the style of the early part of the sixteenth century, with the stamped ornamentation which was mainly Flemish in character.

1322 SCHATZBEHALTER. *Colophon:* Also endet sych hye das Buch . der Schatzbehalter oder schrein der waren reichtumer des heils vnnd ewyger seligkeit genant . . . folio, 95 *beautiful woodcuts by Wolgemuth, very fine copy in brown pigskin covered with blind-tooling in antique style, gilt edges, by Bedford* . . *durch Anthonien Koberger, yn Nurmberg,* 1491 36 0 0

This is a true Treasury of German Art; the engravings being superior to any others produced in Germany in the fifteenth century. The binding is ornamented in in the Franco-Flemish style of blind-tooling or stamped work of the early part of the sixteenth century.

1323 MR. WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES, AND TRAGEDIES. *Published according to the True Original copies,* sm. folio, *a* GENUINE, SOUND, FINE, AND VERY LARGE COPY (3⅛ inches in height), *bound in red morocco super extra, in the Veneto-English style of Queen Elizabeth's time, by Bedford* 1623 1200 0 0

This copy, equal in size and in every other respect to the famous Daniel copy, is the only first-rate first folio which has been seen since the Daniel sale twenty-four years ago. There are perhaps not four such copies in existence; and there is therefore no possibility of measuring their value by a reference to even the highest prices paid for ordinarily good copies.

1324 [SWIFT (Jonathan)] TRAVELS into several remote Nations of the World, in four parts, by LEMUEL GULLIVER . . 2 vols. 8vo. FIRST EDITION, *portrait and plates; beautiful copy in orange morocco extra, richly tooled after a Roger Payne style, gilt edges, by Bedford* 1726 15 0 0

This copy is of the issue in which the two parts of each volume were paged continuously. The binding is a triumph of Bedford's skill.

Bedford's modern French style.

1325 ARETINO (Pietro) Ragionamenti, 3 vols. in 1, 12mo. pp. 198, 339, and 118; *fine copy, ruled, red morocco extra, gilt marbled edges, by F. Bedford* *Bengodi,* 1584 3 3 0

Bound in imitation of Derome le jeune, but handsomer and more regular in its decoration.—It is not known where this book was printed. It is one of four issues, all dated Bengodi, 1584, in which the obscene masterpiece of the divine Aretino obtained its first complete edition.

1326 BARROS. PROVERBIOS morales Heraclito . de Alonso de Varros, concordados por el Maestro Bartolome Ximenez Paton, sm. 4to. *calf extra, gilt edges, by F. Bedford* *Lisboa, Pedro Craesbeeck,* 1617 2 2 0

Bound in imitation of Derome le jeune.

RARE. There was no copy in Salvá's library, the Paris reprint of 1617 being the only Barros he had.

1327 LA BIBLIOTHEQUE D'ARETIN . . . 12mo. 2 *preliminary leaves and pp.* 402; *red morocco extra, gilt edges, by Bedford, in imitation of Padeloup* *Cologne, chez Pierre Marteau* (*Amsterdam, vers* 1680) 21 0 0

EXCESSIVELY RARE, as indeed it ought to be. For persons of peculiar temperament, this is one of the most desirable books in the world.

The Bibliothèque d'Aretin is usually put under ARETINO's name, but he was only one of the writers (Bussy, Corneille-Blessebois, and others) who contributed the material of this extraordinary book. The Solar copy sold for 300 fr., but Desq's 385 fr. was re-sold for 505 fr. and finally sold again in 1873 for 800 fr.

1328 BOCCACCIO (Giovani) DECAMERONE, con un Discorso critico da Ugo Foscolo, 3 vols. 8vo. LARGE PAPER, *proof portrait and plates by Fox, from Stothard's designs, brown morocco extra, gold-tooled sides, gilt edges, by Bedford* *Pickering,* 1825 7 7 0

Bound in imitation of the work of Hardy-Dumennil.

1329 BVLLOCK (William) VIRGINIA IMPARTIALLY EXAMINED . . . under which title, is comprehended the Degrees from 34 to 39, wherein lyes the rich and healthfull Countries of *Roanock*, the new Plantations of *Virginia* and *Maryland*, sm. 4to. *bound in green morocco extra, lined with citron morocco extra, gilt edges, by Bedford* 1649 20 0 0

A rare volume, exquisitely bound in imitation of Trautz-Bauzonnet.

1330 CANCIONERO DE ROMANCES en que estan recopilados la mayor parte de los Romances Castellanos, que hasta agora se han compuesto. Nueuamente corregido, emendado, y añadido en muchas partes, 16mo. *red morocco extra, gilt edges, by Bedford, in imitation of Boyer*
Anvers, Philippo Nucio, 1568 21 0 0

A very pretty little book, as well as a rare one.

1331 CERVANTES SAAVEDRA (Miguel de) el Ingenioso Hidalgo Don Quijote de la Mancha . . . edicion corregida . . por D. J. E. Hartzenbusch, 4 vols. 16mo. *portrait and facsimile; fine copy in red morocco extra, gilt marbled edges, by F. Bedford* *Argamasilla de Alba*, 1863 6 6 0

A charming little book, bound in the style of Trautz-Bauzonnet.

1332 CID. Cronica del mvy esforçado cavallero el Cid Rvy Diaz Campeador, 16mo. *woodcuts, red morocco super extra, gilt edges, by Bedford*
Bruxellas, 1588 5 5 0

A very pretty little book, done in imitation of Niedrée.—This is the popular prose Chronicle.

1333 DUCHESNE. HISTORIÆ NORMANNORVM SCRIPTORES ANTIQVI . . ab anno Christi 838 ad annvm 1220 . . . ex MSS. codd. omnia fere nvnc primvm edidit Andreas Dvchesnivs, stout folio, LARGE PAPER, pp. 12, 1104, and 15; *very fine copy in blue morocco extra, the back full gilt, gilt edges, by Bedford* *Lvtetiae Parisiorvm*, 1619 50 0 0

Probably the handsomest copy in existence of this grand historical work. It is bound in imitation of Niedrée. Large Paper copies are very rare.

1334 GIRALDI CINTHIO (Giovanbattista) DELL' HERCOLE . . Canti ventisei (in ottava Rima), sm. 4to. *woodcut portrait and initial letters, fine copy in red morocco extra, gold tooling, gilt edges, by F. Bedford* *Modena*, 1557 3 16 0

A beautiful copy bound in imitation of Chambolle-Duru.

1335 DONI (Antonio Francesco). LA ZVCCA DEL DONI (Cicalamenti, Baie, Chiachiere, Foglie, Fiori, Frutti, &c.), sm. 8vo. (12mo.) *woodcuts, fine copy in red morocco extra, gilt edges, by F. Bedford, rare*
Vinegia, Francesco Marcolini, 1551-52 6 6 0

Bound in imitation of Chambolle-Duru.

1336 FLORIO (Michelangelo) Historia de la vita e de la Morte de l'Illustriss. SIGNORA GIOVANNA GRAIA gia Regina eletta e publicata d'Inghilterra . . 12mo. *fine copy in red morocco extra, gilt edges, by F. Bedford*
Richardo Pittore, 1607 5 5 0

Gough's copy sold for £8. 8*s*.

A pretty volume bound in the style of Trautz-Bauzonnet. The book is a rare one, and of considerable interest for the history of Lady Jane Grey. Florio was an Italian reformer who had sought refuge in England.

1337 FREGOSO. *Fol.* 1 : De Cerua candida . . . *Fol.* 2 : CERVA BIANCA del magnifico cavaliere Antonio Phileremo Fregoso (in ottava Rima), sm. 4to. *fine copy, woodcut, green morocco extra, gilt edges, by F. Bedford*
Milano, 1510 2 16 0

With the library stamp, on the back of the title, of "Comes Hercules Silva." Bound in the modern French Janseniste style.

1338 HISTORIA del noble cavallero el CONDE FERNAN GONCALEZ: con la Mverte de los siete INFANTES DE LARA, 12mo. *woodcut on title, red morocco super extra, gilt edges, by Bedford* *Bruxellas*, 1588 4 0 0

A very pretty little book, bound in imitation of Niedrée.

1339 HORAPOLLO. Ori Apollinis Niliaci, de sacris notis & sculpturis libri duo . . 12mo. *pretty woodcuts after Cousin, green morocco extra, gilt edges, by Bedford, bound in imitation of Trautz*
Parisiis, Iac. Kerver, 1551 4 0 0

1340 LOCHER (Jacobus) Continentur. In hoc opusculo a Jacobo Locher Philomuso facili Syntaxi concinnato. Vitiosa sterilis Mule ad musam . . . Comparatio. Currus sacre theologie triumphalis . . . sm. 4to.

Roman type, very curious woodcuts including a large one which occupies two open pages, fine copy in green morocco extra, gilt edges, by Bedford
Nurnberge per dominum Ioannem Veissenburger, 1506 6 0 0
Bound in the Janseniste French style.

1341 MACCHIAVELLI (Niccolo) LASINO DORO, con tvtte laltre sve operette, 12mo. *fine copy in blue morocco extra, gold tooling, gilt marbled edges, by F. Bedford* *Roma*, 1588 2 2 0
A charming imitation of Trautz-Bauzonnet.
Besides the Asino d'Oro this rare volume contains the Capitoli, Decenale, Novella (Belfegor) and Comedie.

1342 NOVA BRITANNIA. Offring most excellent fruites by Planting in Virginia . . sm. 4to. *red morocco extra, lined with green morocco, exquisitely tooled with a dentelle pattern, gilt edges*
London, Samuel Macham, 1609 40 0 0
Bound in wonderful imitation of Trautz. The book is one of the highest interest to American collectors.

1343 RUYLOPEZ DE SIGURA, LIBRO DE LA INVENCION LIBERAL Y ARTE DEL JUEGO DEL AXEDREZ, sm. 4to. *fine copy in brown morocco extra, gilt edges, by F. Bedford* *Alcala*, 1561 36 0 0
One of the rarest, and perhaps *the* most famous of all books on Chess.—This copy is beautifully bound in the Janseniste style.

1344 TROIANO (Massimo) Discorsi delli Triomfi, Giostre, Apparati, e delle cose più notabili fatte nelle sontuose Nozze dell' Illustrissimo . . Duca Guglielmo . . sm. 4to. *original edition of an excessively rare Pageant, red morocco extra, gilt edges, by F. Bedford*
Monaco, Adamo Montano, 1568 4 4 0
Bound in the Janseniste style.—"Cette description Italienne est plus rare que l'édition allemande." This statement made in the Supplement to Brunet rests on a blunder, the book being supposed to be a translation. The above is the original text printed at Munich.

1345 WÜRTTEMBERG VNND TECKH (FRIDERICH HERZOG ZU) WARHAFFTE BESCHREIBUNG ZWEYER RAISEN von Mümppelgart ausz, in das weitberhümbte Königreich ENGELLANDT (in 1592) . . . Die Ander . . in ITALIEN (1599-1600) . . . in Truck gefertiget durch Erh. Cellium, 2 vols. in 1, sm. 4to. *woodcut portrait, large folding wood-engravings and 2 large folding tables descriptive of the Colleges of Oxford and Cambridge, green morocco extra, gilt gaufré edges, by F. Bedford* *Tübingen*, 1603 15 0 0
Bound in the style of Chambolle-Duru.
This volume is not only highly interesting as a description of England in 1592, but is also curious to the Shakespeare collector. In the Quarto Edition of Merry Wives of Windsor, and only therein, occurs the word *Garmombles*, altered in the folio to *Iermans*. The meaning of *Garmombles* has puzzled Shakespearian annotators, and, as Mr. Rye in his "England as seen by Foreigners" suggests, was probably an allusion to the Duke of Wirtemberg, who had been travelling in England incognito as Count of Mümppelgart.

1346 SHAW (Henry) DRESSES and DECORATIONS of the MIDDLE AGES, from the Seventh to the Seventeenth Centuries, with Historical Descriptions, 2 vols. in 1, impl. 4to. 94 *coloured engravings, portraits, ornaments, etc.* **the Artist's own copy, Unique** *in the perfection of its Illumination, to which Mr. Shaw gave years of minute labour, repainting and gilding everything after the originals, not excluding the initial letters and small ornaments; bound by* BEDFORD *in red morocco super extra, inlaid with green and blue morocco and richly gilt all over, the sides embossed with coloured stones in gilt metal settings; silk linings, enamelled clasps, the edges beautifully decorated with painted scroll-ornaments; enclosed in blue morocco case* 1843 250 0 0
The engravings, large and small, amount to 224. The artist and the binder have combined to make this volume one of incomparable splendour.

1347 THE DECORATIVE ARTS, Ecclesiastical and Civil, of the Middle Ages, impl. 4to. LARGE PAPER, **the Artist's own unique copy**, *the engravings coloured and illuminated to the highest degree of finish, in a style which is peculiar to this copy only; in a magnificent ornamental binding, olive morocco super extra, gilt edges, with mosaic ornaments of different coloured leathers inlaid on the sides, so as to form Grolieresque patterns at the corners and on the back; with watered silk linings, and gilt edges, by Holloway, in a morocco case* 1851 120 0 0

1348 HANDBOOK OF THE ART OF ILLUMINATION as practised during the Middle Ages, folio, LARGE PAPER, 16 *large separate plates of Miniatures, with numerous Initial Letters and Ornaments, all executed in facsimile after the designs of illuminated MSS. in the very finest style of wood-engraving*, **the Artist's own copy, unique,** *containing a Duplicate set of leaves, in which all the engravings are coloured as Miniatures and illuminated in the style of the originals, with such care, finish, and beauty as to merit the name of Drawings; superbly bound in red velvet, with enamelled clasps and bosses, the gilt edges painted with an exquisite floral arabesque; enclosed in a blue morocco case, by Bedford* 1866 63 0 0

—— these three works, **picked** and **UNIQUE** copies reserved by Mr. Shaw to the last day of his life, valued by the Artist at One Thousand Guineas, are sold together for 360 0 0

The most magnificent efforts of modern binding that I have ever had.

24. Holloway.

1349 JONES (Owen) GRAMMAR OF ORNAMENT, imp. folio. *the original edition, with* 101 *large plates exquisitely coloured and illuminated, comprising* 3000 *examples of the decorative art of all ages and nations, with text and woodcuts; superb copy in purple morocco extra, richly gilt and inlaid with pieces of crimson morocco, gilt edges, by Holloway; with the book-plate of Edward W. Wadeson* 1856 15 15 0

A splendid specimen of Holloway's art and skill; applied to a book which was eminently suited for such decoration.

1350 RVZANTE (Angelo Beolcho, *detto*) COMEDIE, etc. — Rhodiana — Anconitana—Piovana—Vaccaria—Moschetta—Fiorina—Dve Dialoghi —Tre Orationi—Dialogo facetissimo—9 parts in 1 vol. 12mo. *citron morocco extra, gilt edges, by Holloway* 1584 1 8 0

Curious pieces written between 1525 and 1540, many of them partly in the dialects of Padua, Venice, and Bergamo.

SHAW'S DECORATIVE ARTS, *unique copy in a sumptuous binding by Holloway—see No.* 1347.

25. Riviere.

1351 JUDAS MACHABEE. Les excellētes magnifiques et triumphantes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du trespreux et valeureux prince Judas machabeus vng des. ix. preux . . sm. folio, lettres gothiques, *First Edition, numerous woodcuts and elegant capitals; red morocco extra, gilt edges, by Riviere* *Paris, Anthoine Bonnemere,* 1514 18 0 0

Like the other copies I have seen, this one has no leaf of contents.

1352 NORTHBROOKE (John) A TREATISE wherein Dicing, Dauncing, Vaine playes or Enterluds with other idle pastimes &c commonly vsed on the Sabboth day are reproued . . sm. 4to. *red morocco extra, gilt edges, by Riviere* *London, H. Bynneman, for George Byshop (about* 1575) 8 8 0

This Puritanic attack on all recreations is arranged as a dialogue between Age and Youth. The constant recurrence of these names, and the matter in discussion, may have supplied Shakespeare's "Crabbed Age and Youth."

1353 TUNSTAL (Bishop). DE ARTE SVPPVTANDI libri qvattvor Cvtheberti Tonstalli. Small 4to. *singularly large copy, with numerous uncut leaves, olive morocco extra, gilt edges, by Riviere*
Impress. Londini in aedibvs Richardi Pynsoni. Anno verbi incarnati. M.D.XXII . . (1522) 28 0 0

The first book on Arithmetic printed in England. Most copies have not the additional leaf of Errata which is found in this copy, and which seems to have been printed for Bishop Tunstal, after the publication of the book. That leaf has besides a distinct value as containing the Register for collation of the book. An extra leaf of paper precedes it, with further errata in MS., which is stated to be in the handwriting of the bishop himself, and which would therefore prove that this was his own copy.

1354 TEWRDANNCKH. Die geuerlicheiten vnd einsteils der geschichten des loblichen streytparen vnd hochberümten helds vnd Ritters herr Tewrdannckhs (durch MELCHIOR PFINTZING), folio, 118 *beautiful woodcuts by Hans Schäufelein, an extraordinarily large and fine copy, in superb condition, bound in red morocco extra, gilt edges, by Riviere, a grand and magnificent volume*
Nürnberg, durch den eltern Hannsen Schönsperger, 1517 185 0 0

1355 BUTLER (Samuel) HUDIBRAS, in three parts, written in the time of the late wars, corrected and amended. With large annotations and a preface by Zachary Grey, 2 vols. 8vo. *First and Best edition of Zachary Grey's text,* LARGE PAPER, *with the earliest impressions of the portrait by Vertue and the plates by* HOGARTH, *blue morocco super extra, richly gilt, with gilt edges, by Riviere* *Cambridge*, 1744 15 15 0

1356 STIMMER (Tobias) Neue Künstliche Figuren Biblischer Historien, grüntlich von Tobia Stimmer gerissen . . mit artigen Reimen begriffen durch I. F. G. M. [Johann Fischer genannt Menzer], sm. 4to. *beautiful woodcuts and borders on every page; interleaved; bound in blue morocco extra, gilt edges, the sides and back brilliant with gold decoration after an English pattern of Queen Elizabeth's time*
Basel, Thomas Gwarin, 1576 18 18 0

The ambitious effort of a contemporary binder who has not given his name (Riviere ?).

26. Zaehnsdorf.

1357 YORK MISSAL. Missale ad vsum ecclesie Eboracen. tam in cātu q̄' in litera recognitū . . . prosisq; ac varijs additamentis locupletatum . . . smallest 4to. gothic letter, *printed in black and red, in double columns, with the Music; two large and rude full-page woodcuts in the Canon, with smaller woodcuts elsewhere, the title within an elegant woodcut border; having the first two and the last two leaves partly made up in facsimile; a fine large and sound copy in maroon morocco extra, by Zaehnsdorf*
. . *sumptibus Frācisci Regnault, parisiis* . . 1533 100 0 0

1358 OVIEDO. *Title:* Coronica de las Indias. La hystoria general de las Indias . . . Y con la conquista del Peru. *Reverse of title:* Primera parte . . por el capitan Gonçalo hernādez de Ouiedo & valdes . . sm. folio, Gothic letter, *woodcuts, brown morocco extra, gilt edges, by Zaehnsdorf* *Salamanca, Juan de Junta*, 1547 36 0 0

1359 ROMANCERO GENERAL, en qve se contienen todos los Romances que andan impressos aora nvevamente añadido y enmendado, sm. 4to. *the title a little stained, and the last leaf of table in facsimile; otherwise perfect and in good condition; red morocco extra, decorated in a simple antique style, very effective, with a combination of gilding and blind-tooling, rough gilt edges, by Zaehnsdorf Madrid, Iuan de la Cuesta,* 1604 30 0 0

1360 ——— another copy, *likewise having the last leaf of table in facsimile, but altogether much better than the preceding, red morocco extra, gilt edges, by Zaehnsdorf* 1604 31 10 0

With gilt ornamentation of the Dubuisson kind on the sides and back.

1361 ——— SEGVNDA PARTE DEL ROMANCERO GENERAL, Y FLOR DE DIVERSA POESIA. Recopilados por MIGUEL DE MADRIGAL . . sm. 4to. *good copy,* QUITE PERFECT, *in red morocco extra, gilt edges, by Zaehnsdorf, uniform with the second of the two preceding articles*

Valladolid, Luis Sanchez, 1605 50 0 0

EXCESSIVELY RARE; never having been reprinted, although it is a necessary complement to the 1604 and 1614 editions of the Romancero General. Few collectors have had the good fortune even to see the book.

1362 SERA. Libbretto nouellamēte cōposto p. maestro Domenico da Sera detto il Franciosino: doue si appara: & insegna a tutte le nobili & leggiadre giouanette di lauorare di ogni sorte di punti: Cusire: Reccamare: & vltimatamēte far tutte q̄lle vaghe & belle opere: che si appartēgono alle vertuose & lodeuoli fanciulle . . small 4to. *woodcut border to title, and* 32 *beautiful woodcut Lace-designs, blue morocco extra, gilt edges, by Zaehnsdorf* *Lyon Lan de grace mil cinq cens trente & deux . . . Dominicus de celle fecit* . (1532) 50 0 0

This extremely rare volume consists of: Title (1 leaf); 32 pages of beautiful woodcut designs, on 16 leaves; and one leaf bearing the colophon, with 28 lines of French verse, entitled "Balade formelle."

The elegant dentelle border which occupies a large portion of the sides, is well displayed on the surface of the light blue morocco leather, and forms a highly appropriate ornament to such a volume.

1363 BURNS (Robert) Poems, chiefly in the Scottish dialect, 8vo. **First Edition**, *very fine and large copy in crimson morocco extra, gilt edges, lined inside with chocolate-coloured morocco, and enclosed in a green morocco case* *Kilmarnock,* 1786 84 0 0

Bound by Zaehnsdorf (the younger) in 1887 in a magnificent but uncommon style which forms a pleasing contrast to the monotony of most English (and French) work, however good or fine.

1364 [SILVA (Feliciano de)]. SEGUNDA COMEDIA DE CELESTINA: en q̄l se trata de los amores de vn cauallero llamado Felides: y de vna donzella de clara sangre llamada Polādria . . sm. 4to. *title mended, otherwise an excellent copy in red morocco extra, gilt edges, by Zaehnsdorf*

Medina del Campo, Pedro d' mercado, 1534 35 0 0

This binding is *sui generis.* The ornamentation is partly done in gold, partly in blind tooling. The sides are laid out in small compartments, with one large square in the middle, and the whole effect is that of a relief from the banalities of fine modern binding.

The author's name is discovered from the verses prefixed by Pedro de Mercado to the text.

27. John Tuckett.

1365 CARLISLE (Nicholas) Collections for a history of the ancient FAMILY of BLAND, 4to. *woodcuts of armorial bearings; in a superb purple morocco binding by* JOHN TUCKETT, *the front side covered with a fine floral design in hand-tooling, and bearing the title with the first two letters* (B and F) *richly illuminated upon inlaid coloured leather, as well as the initials of the author; the lower side having the Bland arms emblazoned in the centre, and painted monograms of the Bland family in the corners*

100 *copies privately printed,* 1826 12 12 0

This is a magnificent work of bookbinding, deserving high rank for the original and elegant style of its decoration. The binder's monogram appears inside the cover, the T formed of a piece of red morocco, with the J *in pale* formed of green morocco.

28. Various modern Binders.

1366 [SILVA (Feliciano de)] SEGUNDA COMEDIA DE CELESTINA . . . 16mo. *Roman letter, the initials illuminated by hand; red morocco extra, gilt edges* *Anuers (about* 1550) 6 6 0

RARE. There is the bookplate inside of Francis Thomas Fitzmaurice, third and last Earl of Kerry (who died in 1818), engraved about 1800. The book seems to have been rebound (for the Marquis of Lansdowne) about 1840-45, by Henderson and Bisset of Edinburgh.

1367 DUCHESNE. HISTORIÆ NORMANNORVM SCRIPTORES antiqvi . . edidit Andreas Dvchesnivs, folio, *fine copy in russia extra, gilt edges (by Fosbrooke)* *Lvtetiae Parisiorvm*, 1619 3 10 0

A sound and excellent binding, decorated somewhat in Bedford's style. It is placed here as a memorial of a man who possessed more taste and skill in the reparation and imitation of old English bindings than any of his contemporaries, but died in poverty through the modesty of his charges.

1368 DONI (Anton Francesco) Novelle, sm. 8vo. *fine copy in citron morocco extra, gilt edges* 1815 2 16 0

Privately printed; only eighty copies being taken.

1369 NOVELLE SCELTE RARISSIME stampate a spese di XL amatori (per cura di S. W. Singer), sm. 8vo. *citron morocco extra, gilt edges* *London*, 1814 2 2 0

Both these books are said to have been bound by William Lloyd (about 1860).

1370 SAGARD (Gabriel) LE GRAND VOYAGE DV PAYS DES HVRONS, situé en L'Amerique vers la mer douce ez derniers confins de la nouuelle France . . . Auec un Dictionnaire de la Langue huronne, 12mo. *engraved and printed titles, red morocco extra, gilt edges, by W. Pratt* *Paris*, 1632 36 0 0

VERY RARE, and no less valuable as an important work on the customs and history of the North American Indians.

Pratt's excellence as a binder was gained under Bedford, whom he imitates with great success.

1371 CASAS (Bartolome de las) TRATADOS VARIOS. Breuissima relacion . . —Aqui se contiene vna disputa . . —Aqui se cõtienẽ treynta proposiciones . . —Este es vn tratado . . —Entre los remedios . . —Aqui se cõtienẽ vnos auisos . . —Tratado cõprobatorio . . —Principia quedã . . —8 parts in 1 vol. sm. 4to. *red morocco extra, gilt edges, by Pratt* *Sevilla (and Valladolid)* 1552-53 24 0 0

A complete set of these valuable Americana. The ornamentation on the sides and back of the volume is an elegant Grolieresque in imitation of Lortic.

1372 ÆSOP. Esopus constructus moraliçatus & hystoriatus vltimo impressus & correctus ad vtilitatem discipulorum, *Lat. et Ital.* sm. 4to. *woodcut border round the title, with* 65 *finely designed wood engravings, red morocco extra, gilt edges, by Roger de Coverly,* RARE *Impressum Venetiis per Bernardinum Benalium Anno dni.* 1517 10 10 0

1372*ROMAN DE LA ROSE. Le rommant de la rose imprime a Paris, sm. folio, lettres gothiques, *with numerous woodcuts, very fine copy, red morocco extra, with broad dentelle borders on the sides, gilt edges, by Roger de Coverly* *Imprime nouuellement a Paris [par Antoine Verard, vers* 1490] 50 0 0

First edition printed by Verard of this famous book. It accords exactly with the description given by Brunet. It has, as he describes, 142 leaves, printed in two columns of 43 lines each, without pagination or catchwords, but with signatures, and the last leaf bearing on the recto a large woodcut of "*Maistre Jehan de meun*" in his library, with the reverse blank. Brunet does not, however, seem to have known of this particular issue, which differs from that which he describes in not having the printer's mark on the title or last leaf of text, and is therefore probably the earlier impression. It is described in the Supplement to Brunet as printed about 1495.

V. SCOTTISH BINDINGS (SEC. XVI-XVIII).

1373 BOETHII (HECTORIS) SCOTORUM HISTORIÆ, folio, FIRST EDITION, LARGE PAPER, DEDICATION COPY TO JAMES V OF SCOTLAND, *title-page within an elegant woodcut border, and numerous large and handsome initial letters throughout the text, in the original stamped binding, impressed with thistle, rose, lily, bee and crown, gilt and goffered edges,* UNIQUE
(Paris), Jodoci Badii Ascensi typis (1526) 84 0 0

This binding may have been French work rather than Scottish. It was done no doubt soon after the date of the book, and may have inspired the true Scottish binder of the following article with a desire to excel it.

1374 BOECE (Hector). HEIR BEGINNIS THE HYSTORY AND CRONIKLIS OF SCOTLAND. (*On reverse of thirty-sixth preliminary leaf:* Heir efter followis the history and croniklis of Scotland compilit and newly correckit be the reuerend and noble clerke maister Hector Boece channon of Aberdene. Translatit laitly be maister Johne Bellenden Archedene of Murray, channon of Ros), sm. folio, **black letter**, *woodcuts;* **the Dedication copy of King James V, with his autograph J. R. on the title; printed on Vellum,** *and bound for the King, in calf, re-backed, richly ornamented with gold tooling, and bearing impressed in letters of gold on obverse of cover* IACOBVS QVINTVS, *and on reverse* REX SCOTORVM, *with head of Dido, brass corners and clasps, gilt edges*
Edinburgh, Thomas Davidson (1536) 1000 0 0

As a memorial of the gallant father of Mary Queen of Scots, as a rare book printed on vellum, as the *editio princeps* of a monumental work in Scottish literature, and as an example of Scottish bookbinding in 1536, this volume is one of extraordinary interest.

From the Hamilton Palace Library.

PARADIN (G.) Chronique de Savoie, sm. folio, *in the original calf, bound for* MARY QUEEN OF SCOTS *Lyon, Jean de Tournes,* 1552 *Sold*

1375 KIRKWOOD (Ja.) Rhetoricæ compendium; de Analysi tractatiuncula authore Jacobo Kirkwodo, 18mo. *bound in red morocco, gilt edges, the sides covered with gold tooling* *Edinburgi,* 1678 2 2 0

Probably bound in Edinburgh, in 1678, for presentation to the Duke of Lauderdaile, to whom the dedication is addressed.

1376 [LIVINGSTON (Michael)] Patronus Redux; or our Protectour is return'd safe again, an historicall poem containing the Earl of Calander's departure, his stay in England, and the effects thereof upon the town of Falkirk, composed by M. L., sm. 4to. *blue morocco, the sides and back elaborately ornamented with gold* *Edinburgh,* 1682 8 0 0

Only one other copy of this curious poem appears to be known. It was bound in Edinburgh at the time of impression.

1377 THE HOLY BIBLE, containing the Old Testament and the New, sm. 8vo. *engraved title, old crimson morocco, the sides covered with elaborate gold tooling, gilt edges,* FINE COPY *of an esteemed edition*
Edinb. printed by James Watson, 1715 35 0 0

One of the finest examples of old Scotch binding in existence. It is still so fresh that the lavish gold seems to stand out like real metal in relief from the rich crimson of the leather. The binding is no doubt contemporaneous with the book.

1378 THE HOLY BIBLE, containing the Old and New Testaments, 12mo. *title within woodcut border, crimson morocco extra, gilt edges, the sides covered with brilliant gold ornamentation*
Edinburgh, James Watson, 1717 30 0 0

The binding of this volume is very much like that on the 1715 Bible, and is almost as splendidly beautiful. The same man bound both books.

1379 THE HOLY BIBLE, containing the Old and New Testaments . . *Edinburgh, James Watson,* 1719—THE PSALMS of David in metre . . *ib. id.* 1716—2 vols. in 1, 18mo. *old Scottish black morocco extra, gilt edges* 1719-16 5 5 0

A very fine example of Scottish binding, done at Edinburgh about 1719-20. The sides and back are covered with profuse gold tooling, including a quantity of minute dotted work.

1380 LE NOUVEAU TESTAMENT traduit en François selon l'edition Vulgate, avec les differences du Grec, 2 vols. in 1, 12mo. *old Scottish black morocco, blind-tooled, gilt edges* *Mons, Gaspard Migeot,* 1688 1 8 0

Bound about 1720 probably in Edinburgh. There is considerable floral ornamentation in blind-tooling on the sides and back. With the bookplate of Thomas Maitland of Dundrennan.

1381 MITCHELSON (Joannis) Disputatio Juridica . . de Legibus, Senatusque consultis, & longa consuetudine . . sm. 4to. *dedication copy to Robert Dundas of Armiston (with his book-plate), old Scottish black morocco extra, gilt edges, the sides covered with a fine gold tooling Edinburgi,* 1729 5 5 0

A splendidly brilliant specimen of elaborate ornamentation executed at Edinburgh in 1729. The end-papers are gold, flowered in red. Such another example of Scottish work will not easily again be met with.

1382 THE HOLY BIBLE, containing the Old and New Testaments . . *Edinburgh, James Watson,* 1716—THE PSALMS OF DAVID in metre . . *Edinb. Rob. Freebairn,* 1730—*bound in* 2 vols. 18mo. *old Scottish black morocco extra, gilt edges* 1716-30 5 5 0

A very fine specimen of ornamental binding executed at Edinburgh in 1730. The sides and back are covered with elaborate gold-tooling, and the end-papers are gold, flowered in red.

1383 BUCHANAN. Rerum Scoticarum Historia, auctore Georgio Buchanano . . . notas addidit Jacobus Man, 8vo. *bound in old red morocco super extra, gilt edges, the sides and back richly ornamented with gold, the centrepiece on the sides being a large circular-fan-shaped design imitated apparently from some Le Gascon pattern* *Abredoniæ,* 1762 25 0 0

Bound about 1762, probably in Edinburgh.—The bookplate of Sir George Throckmorton is pasted inside the cover. He bore his title from 1819 to 1826.

VI. FLEMISH AND DUTCH BINDINGS.

1384 LIFE OF CHRIST IN FIGURES: a volume of Prayers to the Saviour, *in the Flemish language,* sm. 4to. **fine Manuscript on Vellum,** *decorated with* 60 *full-page* MINIATURES *with floreated borders, illuminated on dull gold ground in brilliant colours, each figure accompanied by a prayer in Flemish; oak boards, covered with elegantly stamped leather impressed with figures of animals and name of binder* "Ludovicus Bloc ob Laudem Christi Librum hunc recte ligavi," *with enamelled perforated silver clasp, but back broken, in a red morocco case* *About* 1490 50 0 0

One of the miniatures has in its lower border a sort of monogram composed of PꝒ, *i.e.* P.P., and the same initials appear upon the enamel of the clasp; from which we can conclude that Ludovicus Bloc, the binder, was living and working not long after the year 1490, either in Ghent or Bruges. A facsimile of the inscription will be found in Dibdin's Decameron, II, p. 467.

1385 PSALMORUM LIBER et (16) alia Cantica Biblica *Æthiopice;* cum Syllabario Linguarum Chaldæarum (*Æthiopicarum*); impressum ingenio et impensis Joannis POTKEN, sm. 4to. *woodcut of King David harping printed in red ink; in the early stamped leather binding, rebacked, bearing the inscription "Judocus de Lede ob laudem Christi librum hunc recte ligavi," rare* *Rome per Marcellum Silber al's Frāck . . .* 1513 3 10 0

THE FIRST BOOK PRINTED IN ETHIOPIC CHARACTERS.

Lede is a small town between Ghent and Brussels. Our Judocus or Jost probably worked in the former city about 1520.

1386 LUDOLPHUS DE SAXONIA. DIT ES DLEUĒ ONS LIEFS HEEREN IHESU CRISTI . . sm. folio, *Gothic letter, folios viii and* 1-328; *with about* 150 *woodcuts; fine copy in the original stamped calf*

Antwerpen . . Int huys vā delft By mi Henrick eckert vā

homberch . . Dusent CCCCC. ende drye . . (1503) 6 0 0

The woodcuts here are not the same as those in Geraert Leeu's edition, but are much ruder and more archaic in style.

The binding was probably done at Antwerp about 1520.

1387 RONDEAUX. Cent-et-cinq Rondeaux d'Amour, sm. 4to. MANUSCRIPT, *elegantly written in* gothic character *on* 70 *pages; in a sixteenth-century stamped leather binding, in a fine state of preservation* About 1520 9 9 0

These Rondeaux are probably the same as were printed originally in 1540 with the title of "La Fleur et Triumphe de cent et cinq Rondeaulx" which have been reprinted by Tross.

The following pieces are bound up with it :—Family memoranda of the Des Hays family, 1536-38 ; of the Despinay family, 1579-81 ; "Franchoys de Vivonne pourvoyez vous des armes que vous debvez porter au jour qui sera deputé" ; "Cy est lextraict du liure de Navarre Me herault du tresnoble tresxpien et trespuissant Roy du France, contenant le Blason et devys des armes de tous les Roys, princes, et seigneurs du sang de France et autres barons . . . de France Normandie Champagne . . . . Flandre, Henault, et Angleterre . . . faict sur ung gros livre en parchemin dancienne escripture . . "—This armorial, copied about 1550, was compiled in the time of Edward III (about 1360) as appears from several of the English names. The volume closes with "Genealogie de la tres illustre maison de Kervinck . . . . " etc.

The binding was probably done at Bruges, and has on the front-side a figure of St. Barbara standing beside a tower, with a palm-branch in her hand, within a framework of blind-tooled ornament which bears the words "Sancta Barbara ora pro nobis Deum."

1388 CAMERARII (Ioachimi) Praecepta vitae pverilis, cvm parte Paræenetici ad Demonicum in latinum conuersa . . 12mo. *fine copy in the original calf binding (repaired) with the sides perfect which are stamped with figures and arabesque ornament, and the inscription, several times repeated,* Ora pro nobis sancta Dei genetrix *Basileæ*, 1536 5 5 0

A facsimile of the design on the covers will be found in Dibdin's Decameron, Vol. II, p. 468. The binding is Flemish, of about 1536.

1389 LE NOUUEAU TESTAMENT, auquel est demonstre Iesu Christ sauueur du monde estre venu annonce de Dieu, 16mo. *Roman letter, the title and calendar printed in red and black Gothic letter; in the original stamped calf binding, mended, gilt edges*

Anuers par Iehan Steelsius, 1538 4 0 0

A rare and pretty edition of the version of Le Fevre d'Etaples.

The binding is ornamented with figures and arabesques, and bears the date 1546.

1390 SENECA (L. Anneo) FLORES . . . TRADUZIDAS EN ROMANCE, por Juan Martin Cordero, 12mo. *autograph of* "L. Ploed, 1555," *in contemporary calf binding, richly ornamented with gold scroll tooling, coloured in compartments in the Grolier style, and having painted as centre ornament a lion rampant* OR *on a field* AZURE, *with* L. PLOED *at top and* L. P. *at bottom in letters of gold on obverse of cover, and on the reverse* L. P. *at top and bottom; from the Beckford library; in a red morocco case*

Anvers, C. Plantino, 1555 42 0 0

L. Ploed, whose name is here made known as that of an early bibliophile, must have been a Fleming who sought to emulate the triumphs of his great French contemporary, Grolier. The interlaced geometrical pattern on the sides is quite in the Grolier style, although the *filet* ornaments in gold, red, white, blue, and green, might have been a little too florid for the fastidious taste of Grolier.

1391 VEGETIUS. FLAUE VEGECE RENE homme noble et illustre, DU FAIT DE GUERRE : ET FLEUR DE CHEUALERIE . quatre liures. Sexte Iule Frontin . . Aelian . . Modeste . . . Traduicts fidellement de latin en francois . . . (par Volkyr de Serouville), **Gothic letter,** 1536—VALTURIUS, Les dovze livres de Robert Valtvrin touchant la discipline Militaire translatez de langve latine en francoyse par Loys Meigret, *Roman letter*, 1555—2 vols. in 1, sm. folio, *numerous very fine and large woodcuts in both books; Count Mansfeld's copy, bound for him in brown calf, the sides decorated with a grand Grolieresque pattern of interlacing geometrical figures painted black upon a ground of thickly set gold dots, a space left in the centre being filled in*

with the arms, collar, name and motto of the owner; admirably rebacked and mended *Paris*, 1536-55 180 0 0

Bound about 1560 for Peter Ernest, Count of Mansfeld, perhaps in Brussels or Antwerp, but it is more likely to have been done in Paris in 1556-7. The Grolieresque design is very grand, and, if it be ascribed to a Flemish binder, indicates a high development of the art.

The inscription runs thus: "M., Force m'est trop.," above a silver shield bearing the Count's arms, which is surmounted by his crown and encircled by the collar of the Golden Fleece, both in gold; and underneath the hanging sheep is the name "Mansfelt." This prince lived from 1517 to 1604, and spent the last ten years of his life among his books and art-treasures. He had been a general of no small merit in the wars between France and the Empire, but he was taken by the French in 1552 and kept in captivity for five years, during which he had time to cultivate his military talents by reading Vegetius and Valturius, and perhaps getting them bound together as above.

1392 (DUTCH NEW TESTAMENT) Die Epistelen Sant Pauli . . Die Epistelen. S. Petri . . Die Openbaringhe Sant Iohannis, 12mo. **printed on vellum;** *fine copy in stamped calf binding, with clasps; the sides gilt and bearing the inscription* N. C. Edam Anno 1560 1525 5 5 0

The second part of the first Lutheran New Testament in Dutch.

The binding was done in 1560, for a Dutch owner, to whom the initials N. C. belong, at Edam, in Holland, about eighteen miles north of Amsterdam.

1393 BOSCAN (Juan) LAS OBRAS DE BOSCAN y algvnas de Garcilasso de la Vega, narrow 12mo. *brown calf ornamented with gold tooling and small blind-tooled medallions, gilt gaufré edges* *Toledo, Iuã Ferrer, s. a. circa* 1545 10 0 0

An extremely rare edition. Salvá says he had never seen a copy, and, therefore, was unable to describe the contents.

Bound probably in Antwerp about 1560. There are eleven bands on the back, alternately gilt and blind-tooled.

1394 QUESTION DE AMOR. y, CARCEL DE AMOR, narrow 12mo. *very fine copy in old black morocco, with gold tooling and stamped medallions on sides* *Paris*, 1548 10 10 0

Very scarce, unknown to Brunet.

Probably bound in Antwerp about 1560. This and the Boscan are two singularly well-preserved examples of a class of binding seldom seen. The *Carcel de Amor* is Diego de San Pedro's work. There was no copy in the Salvá library, nor was the edition known to Salvá.

1395 AVILA ET ZUNNIGA (Lvdovici ab) Commentariorum de bello Germanico, a Carolo V . . gesto, libri duo à Gulielmo Malineo Brugensi latine redditi . . 12mo. *woodcut maps and plans, in olive morocco, covered with the monogram* A.C. *interlaced (Avila y Cuniga) in gold, gilt gaufré edges* *Antverpiæ, in ædib. Ioan. Steelsii*, 1550 6 6 0

Bound evidently in Antwerp, for the author himself, or a member of his family, about 1570. The binding seems to be rebacked, but it is difficult to acquire certainty on the point.

1396 HORTVLVS PRECATIONVM, dat is het Hofken der bedinghen . . door F. Petrum Bacherium, sm. 4to. **black letter,** *within elegant woodcut borders, and ornamented with engravings on wood, covered with rich gold tooling, gilt gaufré edges* *Louen, bij Ian Boogaerts*, 1566 9 9 0

Bound about 1570.

This Prayer Book seems to be the real model which John Day followed in his "Book of Christian Prayer." Every page has woodcut borders, and the general appearance is very similar to that of the English book. The binding is also strikingly like the English work of 1570-80,—with stamped *azuré* centre and corner pieces, and the spaces between dotted all over with gold rosettes.

A contemporary hand, perhaps the author's, has added in MS. at the end some devout aspirations "Die xv Bloetstortinghen ons liefs heeren."

1397 OFFICIUM B. MARIÆ VIRGINIS, nuper reformatum et Pii V jussu editum, sm. 4to. *every page surrounded with beautiful woodcut borders, illustrated with several very fine engravings by* J. *and* H. WIERIX, *old smooth morocco, covered with gold tooling in the Lyonnese style, gilt and painted edges* *Antverp. ex officina C. Plantini*, 1575 24 0 0

A very choice specimen of XVIth Century binding, having stamped in centre of side "Anne," and on the reverse side "Du Mans." It is Lyonnese in style, but was no doubt executed at Antwerp in 1575-80.

1398 STEVIN (Simon) De Weeghdaet (Praxis artis ponderariæ), *Leyden, Plantijn*, 1586—De Beghinselen der Weeghconst, *ib. id.* 1586—De Beghinselen des Waterwichts, *ib. id.* 1586—3 vols. in 1, 4to. *numerous woodcuts and diagrams, fine copy in the original gilt binding, gilt edges, executed in Antwerp for the author for presentation to the Senate of Nuremberg, as appears from the inscription on the sides* 1586 4 4 0

A valuable work by one of the great thinkers and mathematicians who have left imperishable traces in the applied science of modern times. It was turned out of the Nürnberg Stadt-bibliothek as a duplicate, although it was the author's presentation and dedication copy. The inscription is "Den Heeren tot Norenberch, t'iaer 1586."

1399 CATHOLIJCK Handtboecxken van Godtvruchtighe Ghebeden . . eerst in Latijnsche sprake vergadert door M. Simonem Verepeum . . ouergheset in Nederlantsche sprake . . door M. God .van-den Berghe, 12mo. *in the original brown calf, richly gilt all over, with gilt and goffered edges; geometrical interlaced ornament on the sides, with the name "Elysabeth van Alkamade" on the upper cover, and the date* 1596 *on the lower* *Tantwerpen*, 1595 8 8 0

A remarkably fine and well-preserved specimen of old Flemish binding.

1400 SAILLY (Thomæ) Thesavrvs Litaniarvm ac Orationvm sacer . . *numerous fine copper-engravings, Bruxellæ, Velpius*, 1598—Litaniæ septem deiparæ Virgini musice decantandæ, *entirely in Music, Antverpiæ, Phalesius*, 1598—2 vols. in 1, sm. 8vo. *brown calf extra, the sides covered with broad gold tooling in the Lyonnese style, the back bearing semis de fleurs-de-lis, de larmes, et de coquilles* 1598 4 4 0

1401 GERMANIA INFERIOR vvlgo Nederlant Gallice Pays-Bas, folio, *an Atlas consisting of a printed title, and* 21 *large engraved maps, each occupying a sheet of* 2 *leaves, in the contemporary colouring; in the original red morocco (rebacked) richly gilt, the arms of the Spanish King on the sides, as well as those of the Marquis to whom the book was given* *Antverpiæ, I. B. Vrint*, 1603 10 0 0

Probably presented for practical purposes to one of the military leaders of the Spanish troops in the Low Countries.

1402 SAEGHMAN. VERSCHEYDE OOST-INDISCHE VOYAGIEN: met de Beschryvingen van Indien . . . 25 parts in 2 vols. sm. 4to. *frontispieces, numerous maps and fine engravings; Hadrian Beverland's copy (with his autograph) in red morocco extra, gilt edges, beautifully and delicately tooled à petits fers in Le Gascon's style, slightly modified with gilding in the manner of Boyer* *Amsterdam, by Gillis Joosten Saeghman*, 1663-64 21 0 0

These two volumes—the binding of which is an extremely favourable example of fine decorative handwork, done at Amsterdam about 1670—contain all that was published by Saeghman before the collection was bound. He added three more parts in or after 1670, so as to increase the number of items in his Collection of Voyages to 28. Here we have 25.

1403 MATTHÆI PARISIENSIS Opera, cum variis Lectionibus, Glossario et Indicibus edente W. Wats, folio, *stamped calf on wooden boards, with coats of arms in gold and the inscription "ex dono F. Vincenty de Vischer Canonici Grimbergensis* 1650" *on side* *Paris.* 1644 1 8 0

The binding and ornamentation are Flemish; the arms are those of the donor, whose home at Grimbergen is only a few miles north of Brussels.

1404 MACARII (J.) ABRAXAS. Accedit Abraxas Proteus cum Commentario J. Chifleti, sm. 4to. THICK PAPER, *plates, presentation copy to the King (Philip IV of Spain); purple morocco, covered with rich gold tooling, with the Arms of Spain in gold as centre ornament, from the Beckford library* *Antverpiæ*, 1657 25 0 0

Bound at Antwerp in a highly sumptuous style.

1405 LUDOLFI (J.) ad suam Historiam Æthiopicam antehac editam Commentarius, 1691—Appendix ad Historiam, illiusque Commentarium, 1693—2 vols. in 1, folio, LARGE PAPER, *mezzotint portraits by Heiss, map and proof plates, beautiful copy in Dutch vellum stained red, and covered with gold tooling, in the style of Le Gascon, gilt edges, from the Beckford library* *Francof.* 1691-93 8 8 0

VII. GERMANY AND THE NORTH,

From the fifteenth to the nineteenth century.

1406 BIBLIA SACRA LATINA, cum prologis et interpretationibus nominum, smallest 8vo. *beautiful* **illuminated Manuscript** *on thin uterine* **vellum,** *written in double columns on* 613 *leaves* (4¼ *in. by* 6¼ *in.*), *and ornamented with upwards of* 80 *historiated initials enclosing* **Miniatures,** *many with borders the length of the page, including the genealogy of Christ, in gold and colours, as well as hundreds of initials in colours; in a fifteenth-century binding, rebacked, boards, covered with leather, stamped with the heraldic figure of a griffin, and the motto,* Jhesus help, *with brass bosses and clasps, back repaired* SEC. XIII 50 0 0

Bound, probably at Lübeck, about 1480.

The binding, with its griffin ornament frequently repeated, and its motto of *Jhesus help*, is suggestive of England, but is equally applicable to Mecklenburg. The word *help* is Low Saxon as well as English, and the griffin was used in Mecklenburg, North Saxony, and Pomerania, as well as in England.

This little volume has an interesting history. Written evidently in France towards the middle of the thirteenth century, it was about fifty years later in the possession of Haco King of Norway, who in 1310 presented it to Kenric, prior of a monastery at Hadersleben in Sleswig. In 1514, Paul Moller of Sleswig bought it "in the Dominican monastery."

1407 ANNE AND KATHERINE (SS.). Dysz ist eyn seltzēme vñ gute legēde von sant Annan und von jrem gantzē geslecht welche sant Anna geborē hatt die mutter gottes die jūgfrowe Mariā . . 4 *woodcuts* —Disse ist eyn füre redde jn das leben der heiligen bischoff Eucharii Valerii vnd Materni die do disze tützlant zu dē cristē glaubē habē bekort. *Getruckt uff Grüneck* . . 7 *woodcuts*—Das ist ein nūwe seltzeme und lüstige legend . . der . . marterin sant Katherinen, *Strassburg vō meister Hans grüenninger* . . . 1500, 18 *woodcuts*—3 vols. in 1, 4to. *fine clean copies in the original oak boards covered with stamped leather* *Strassburg*, 1500 20 0 0

The leather is stamped in compartments with arabesques and figures of birds, flowers, women, etc. over very thick boards. This binding was executed in Strassburg soon after the year 1500. An inscription on the fly-leaf (written about 1520) is "gen Liechtental gehörig."

The woodcuts are all carefully coloured by a contemporary hand.

The vellum leaves which form guards to the volume are portion of a life of the martyr Tranquillinus from a MS. of the eleventh century.

1408 PSALTERIUM cum apparatu vulgari firmiter appresso: Lateinisch Psalter mit dem teutschen nutzbarlichen da bey getruckt, sm. 4to. *the title printed in red, but having the device worked in black, with woodcut initials, some pages containing MS. notes and additions in a contemporary hand; fine copy in the original leather-covered boards stamped with the words, many times repeated,* Maria in helfe!
Basel durch Michel Furter . . M.ccccc. vnd. iij. iar (1503) 4 0 0

The Latin text is in large Gothic characters occupying the body of the book; the German translation is in smaller German Gothic on the margins.

The binding is evidently contemporary, and executed at Basel. The inscription runs between rows of arabesque decoration.

1409 LOUBER (Jacobus). Nota h' quedā breuia excerpta Ex tractatulo fratris jacobi louber . . . cōtra istros qui dicunt sanctos joseph. joachim. mariā jacobi et salome. ceterosq; veteris testamenti sanctos . . . non esse venerandos . . folio, *in the original boards covered with stamped leather, with small metal pieces and knobs*
s. n. (*Augsburg, Anthon Sorg, circ.* 1475) 3 10 0

Bound at Waiblingen in Würtemberg, about 1512. The volume comprises a number of transcripts, made in Waiblingen or Canstadt, of charters and grants to the Church of St. Nicholas and St. Barbara's Altar at Waiblingen, dating from 1335 to 1511.

1410 MISSALE MISNENSE. Etsi Missalia scdm Misneñ ecclesie rubricā prius bene emaculata . . . Tn . . . Domin' Ioannes de Salhusen Misnensis diocesis dei gratia psul . . . iterū imprimi pmisit . . folio, gothic letter; *a large and splendid volume printed in black and red; with the eight leaves of the Canon, including the large Crucifixion woodcut by Cranach (with his mark)* **printed on vellum;** *very fine copy in the original stamped binding (leather over oak boards) with brass knobs and clasps . . Melchior Lotter . . in Liptzensi opido . .* 1515 25 0 0

The ornamentation on the sides is in blind tooling, flowered in pear-shaped compartments; and the binding is altogether creditable to old Leipzig in the days of its devotion to the elder Church. The book itself is a magnificent example of typography in large missal letters, and its rarity may be gauged from the fact that there is no copy in the collection of the late Duke of Parma.

1411 BIBLIA SACRA LATINA, stout sm. 4to. gothic letter, *with the initials coloured; in a stamped hogskin binding of the early part of the sixteenth-century; with the bookplate of the Bibliotheca Conventus Monacensis Carmelitarum Discalceatorum (or Bare-footed Carmelites at Munich), the coat of arms of the fraternity stamped in black on sides . . Venetiis per Franciscū renner de hailbrun M.CCCC.LXXXIII* (1483) 2 16 0

With a number of MS. notes made by Christophorus Grassus, a monk of Neustift (Nova Cella) in the Tyrol in 1524.

1412 LOGAU (Georg von). Georgii Logii silesii ad inclytvm Ferdinandvm Pannoniae et Bohemiae regem invictissimvm. Hendecasyllabi, Elegiae, et Epigrammata. small 4to. **the dedication-copy to King Ferdinand, printed on vellum,** *Roman letter; the words of intitulation and the verses on the back of the title, as well as two other pages of dedication, printed in gold, the royal escutcheon on the title and the arms of the author at end richly emblazoned; in the original gorgeously gilt calf binding, bearing inscriptions on one side "Ferdinando Regi," and on the other "G. Logus dedicavit;" in a blue morocco case*

Viennae Pannoniae Hieronymus Victor Silesius excudebat Mense Maio M.D.XXIX (1529) 150 0 0

UNIQUE. It is an article of extraordinary interest, an *edition de luxe* of which Viennese typography might be proud. Printed, illuminated, and bound in Vienna for the King, who was afterwards the Emperor Ferdinand I, it ought to be preserved and treasured in the Austrian imperial library.

1412* CVRIONIS (Cælii Secundi) PASQVILLUS ECSTATICVS . . . adiectæ qvoqve svnt Quæstiones Pasquilli, in futuro Concilio à Paulo III Pontifice indicto disputandæ . . 12mo. *with some MS. notes by Paulus Samuelides, in the original stamped hogskin S. n. (Basileæ, cir.* 1544) 1 16 0

In the central panels on the sides, large figures of Lucretia and of Justice are stamped—two handsome and richly attired ladies, one with sword and scales, the other piercing with a sword the naked breast that is visible in the opening of her furred robe. Small medallions of Cicero, Ovid, Virgil, are stamped in the borders.

1413 GREGORII NAZANZENI vnd GREGORII NISSENI (Heiliger Zwayer Priester) drey treflich vnd nützlich Predig dasz yederman die Armen Leut lieb haben . . geetütscht durch Christophen Phreysleben, sm. 4to. *presentation copy to Maximilian, afterwards the Emperor Maximilian II; in the original Viennese calf binding (rebacked) with tooling stamped in gold and silver, and the inscription* "Herrn Maximiliano König zu Behem, &c. meinem gnadigsten Herrn," *stamped in silver on the front side, gilt gaufré edges Wienn, s. a. (about* 1550) 14 0 0

From the Library of the Emperor Maximilian II. The ornamentation is arabesque with grotesque figures.

1414 JOVIUS (Paulus). Elogia doctorvm Virorvm . . avthore Pavlo Iouio . . 12mo. *fine copy in contemporary brown calf, covered with gold tooling, with Arms of Saxony in gold on upper cover, and of Denmark on the under cover, gilt and painted gaufré edges, with arms of old Saxony painted in centre, from the Beckford library* *Basileæ*, 1556 25 0 0

"Mutter Anna," daughter of Christian III of Denmark, married August of Saxony in 1548. He became Elector in 1553, and consequently she was Electress at the time this book was bound for her. The initials which appear on the Saxon arms are "A. H. Z. S. K." which may be *Anna Herzogin zu Sachsen, Kurfürstin*. (Perhaps they mean *Anna Herzogin zu Sachsen-Koburg*, who was her daughter.)

An elegant specimen of binding which is almost too good to be regarded as German. It was evidently bound for the Duchess of Saxony, in 1556 or 1557.

1415 RAUSCHER (Hieronimus) Weissagung vnsers lieben Herrn Jhesu Christi Von der erschröcklichen zerstörung Hierusalem, Allen menschē in sunderheyt Teutscher Nation zur warnung vñ besserung, Gepredigt . . sm. 4to. *woodcut on title, and another woodcut inserted in front; in the original stamped leather binding, a very finely preserved specimen of German work* *Nürenberg, Johann Daubmann*, 1553 3 16 0

Bound probably at Nürnberg about 1555.

The figures impressed on the sides, include effigies of the Emperor Charles V, of his brother King Ferdinand, of John Frederick of Saxony, and of Dr. Justus Jonas.

1416 JOSEPHUS. Flavii Iosephi Antiqvitatvm Ivdaicarvm libri xx. adiecta . . . Vita Iosephi . . à Sigismundo Gelenio conuersi . . folio, *in the original stamped calf, the initials A.BGD. and the date* 1562 *impressed in gold, with clasps* *Basileae, Froben*, 1559 7 7 0

The binding of this volume, executed at Basel in 1562, is in a marvellously fine and fresh state of preservation. The ornamentation, which was effected by blind-tooling, is in beautiful relief, and comprises a number of Saints' and prophets' heads alternating with arabesque forms.

1417 PSALMODIA, hoc est Cantica Sacra Veteris Ecclesiæ selecta . . . nunc autem . . aucta per LVCAM LOSSIVM Lvnebvrgensem cum præfatione Philippi Melanthonis, sm. 4to. *woodcuts and Music, original pigskin with clasps* *Witebergæ*, 1569 10 0 0

The sides exhibit a number of delicate ornamental designs, including figures, with two centre-pieces, of which the one on the front represents the orgy of Lot and his daughters, and the other a ship on sea with figures on land.

Some of the Hymns and Prayers are in the Low German dialect of Lüneburg. The Music was composed by Lossius, the text is the service of the Lutheran Church.

The bookplate of the Duke of Sussex is found at the end of the book.

1418 EURIPIDIS Tragoediæ, qvae hodie extant, omnes Latine soluta Oratione redditæ . . e prælectionibus Philippi Melanthonis, stout 12mo. *fine copy in old stamped pigskin* *Francofvrti*, 1562 0 18 0

On the front side the date of the binding is stamped, 1577; as well as the arms of the owner and his name: "Frantz von Domsdorff Iohans seligen Son."

1419 BEZA. ICONES, id est Verae Imagines Virorum doctrina simvl et pietate illustrivm . . adiectæ sunt nonnullæ picturæ quas EMBLEMATA vocant, Theodoro Beza auctore, sm. 4to. *dedicated to James VI of Scotland, woodcut portraits (including those of James VI (I of England), of Huss, Savonarola, Erasmus, Luther, Melanchthon, Bucer, Ulrich von Hutten, Zwingly, Bullinger, P. Martyr, Calvin, Knox, etc. and* 43 *cuts of emblems, old calf, gilt gaufré edges* *Geneuæ*, 1580 4 14 6

The ornamentation on the sides is stamped in gold and silver. The ownership and the date of the binding are indicated on the upper side, thus—I W R 1582.

1420 BIBLIA GERMANICO-LATINA (Luther's Uebersetzung) uff Churfürstlichen Sechsischen Befehl gedruckt (mit Vorwort von Paul Eber), 10 vols. sm. 4to. *numerous spirited woodcuts, probably by Tobias Stimmer or Jost Amman; in the original calf gilt binding, bearing the initials* "G. M. N. 1581," *and the portraits of Luther on the upper, of Melanchthon on the lower side, painted in the sunk centre compartments of each volume* *Witteberg*, 1574 50 0 0

Bound at Wittenberg in 1581. This may be called the Electoral Edition, and was evidently produced as a grand and sumptuous work—perhaps only intended for presents. Its rarity is shown by the fact that there was no copy in the Caxton Exhibition.

1421 NOVELLE. LIBRO DI NOVELLE, et di bel parlar gentile [Cento Novelle di Gualteruzzi e quattro altre], *Fiorenza*, 1572—DONI, il Cancellieri, libro della Memoria, *Vinegia*, 1562—DONI, il Cancellieri, libro dell' Eloqvenza, *Vinegia*, 1562—3 vols. in 1, sm. 4to. *vellum* 1572-62 1 4 0

Bound in Italy, but bearing on the sides, impressed in gold, the arms and coronet of "Wolf Siegfried von Luttichau," about 1585.

1422 MERCVRIALIS (Hieronymi) de Arte Gymnastica libri sex . . , tertia editione correctiores & auctiores facti, sm. 4to. *in a contemporary binding of stamped pigskin, arms on sides* *Venetiis, apud Iuntas*, 1587 3 3 0

The arms on the front cover are those of Frederic II, King of Denmark; those on the back represent John George Elector of Brandenburg, for whom the book was bound, perhaps at Nürnberg or Wittenberg, for presentation to the King, his second cousin. It is a fine example of stamped binding.

1423 FAUNUS (Lucius) de Antiqvitatibvs Vrbis Romæ, *Venetiis*, 1549—Philandri (Gvlielmi) in decem Libros M. Vitruuii Annotationes, *woodcuts, Romæ*, 1544—Doni (A. F.) Disegno, . . si tratta della Scoltvra et Pittvra . . *Vinetia*, 1549—3 vols. in 1, 12mo. *stamped pigskin dated* 1587, *with figures of Justice and Chastity impressed on sides and clasps, in morocco case* 1544-49 2 10 0

The book was bound for E T L in 1587, and is a very elegant specimen of its kind, in very fine and fresh condition. The decoration is copied almost exactly from that on the Curio, bound at Basel in 1545—see above. A bookplate dated 1776 is pasted inside. It contains the elaborate escutcheon of a German nobleman, the most striking part of which is the *sur-le-tout*, or shield of pretence, bearing three books.

1424 LOBEL (Matthiæ de) Plantarum seu Stirpium Historia; cui annexum est Adversariorum volumen, sm. folio, *numerous woodcuts, a few of which are pasted over others, probably as corrections, old stamped binding, with arms, initials C. K. O. and date* 1587 *on side, gilt gaufré edges* *Antverpiæ, Plantin.* 1576 5 0 0

The imperial arms of the house of Austria on the upper cover, and the arms of Saxony on the lower, may serve to discover who was the C. K. O. for whom this book was bound in 1587.

1425 DOBEREINER (Philip) Memoriale Granatæ . Der dritte theil des güldin Denckbüchleins . . stout 12mo. *in the original stamped binding, a very finely preserved specimen with central figures and decorative borders* *München, Adam Berg*, 1588 1 16 0

1426 [GEBEDTEN VND PSALMEN] 12mo. *MS. Prayer-book in Low German, on paper, with rubrications and coloured initials; in the original stamped pigskin* 1589 1 5 0

The ornamentation is in black on a whitish ground. The Crucifixion on the front side and the Ascension on the lower, are the central figures, and there is an arabesque border. The book was written by and for a lady. Here is a specimen of the language —"ick bin nicht werdich dat ick mine ogen upsla an den hemmel."

1427 DIE PSALMEN DAVIDS in allerlei Teutsche gesangreimen bracht: Durch Casparum Vlenbergium . . stout 12mo. *with the* **Music**; *slightly wormed; in the original stamped and gilt binding, with the head of Christ and an inscription, and the initials A. H. F. K. on the upper cover, that of Mary with an inscription, and the numerals* 1593 *on the lower cover; gilt and goffered edges, with clasps* *Cöln, durch Gerwinum Calenium vnd die Erben Johan Quentels*, 1582 3 15 0

1428 POSSELII (J.) Calligraphia Oratoria Linguæ Græcæ, 8vo. *in the original stamped pigskin, having an elegant arabesque design in blind relief on the sides, and a coat of arms as a centre-piece* *Francof.* 1594 1 1 0

Signatures of former owners appear on the title, including that of Joachim Coquus (Koch) who bought the book at Frankfurt in 1595 . . It belonged to A. E. Nesecke in 1731, and it was by him probably that the edges have been decorated with a symbolical design in gold.

1429 ARIÆ MONTANI (Benedicti) David, Virtutis exercitatissimæ probatum Deo Spectaculum . . . sm. 4to. *interleaved, imperfect, with a number of beautiful engravings by J. T. and J. L. De Bry, in the original stamped calf binding bearing the arms of Otto Heinrich the Pfaltzgraf, to whom the book is dedicated* (*Francof.*) 1597 1 16 0

With an interesting engraved bookplate, which seems to be that of Maurice of Nassau, Prince of Orange, who died in 1625. The arms are surrounded by the garter, and exhibit an inescutcheon over all with the emblem of Saxony,—a bearing which could belong to no other of the Knights of the Garter of the Nassau family.

1430 HARTMANN (Christ.) Annales Heremi deiparæ Matris monasterii in Helvetia ordinis S. Benedicti . . avctore R. P. F. Christophoro Hartmanno, sm. folio, *coloured coats of arms of all the Abbots of Einsideln, beautiful engraved frontispiece by J. H. Gessner; fine copy in the original boards covered with leather, the sides gilt all over with a Grolieresque pattern; in singularly fine preservation* *Friburgi Brisgouiæ*, 1612 4 4 0

The decoration is stamped by means of two or more plates of metal. The binding was done probably in the monastery itself at Einsiedeln, in 1612.

1431 AGRICOLA (Georgii) De Re Metallica, sm. folio, *numerous fine large woodcuts, vellum, with the arms of F.V.I. in gold on the sides* *Basil.* 1621 8 8 0

The coronet is that of a Marquis. The figure on the escutcheon is that of a double-headed eagle, with a spray of trefoil in each beak.—The binding dates from about 1620.—An autograph inscription by Sir Heneage Finch shows that the book was presented to him in 1707, by Bishop Ken.

1432 ARANDA. Relation de la Captivite et Liberté du Sieur Emanuel d'Aranda, jadis esclave à Alger, 16mo. *portrait and plates, in the original gilt calf binding, with arms stamped in gold on sides, rare* *Bruxelles*, 1662 2 2 0

The arms are those of Christian Albert, Duke of Holstein-Gottorp and Bishop of Lübeck (1641-1695). The book was probably bound for him at Lübeck in 1662.

1433 TANNER (Mathiæ) Societas Jesu usque ad sanguinis et vitæ profusionem militans in Europa, Africa, Asia, et America . . . pro Deo, Fide, Ecclesia . . . folio, *about* 200 *fine and large engravings of scenes of suffering and martyrdom, by Melchior Küsell, fine copy in the original stamped pigskin, with the arms outside and the bookplate inside of Joseph Abbat of Ursperg* *Pragæ*, 1675 7 10 0

The last 116 pp. contain the portion relating to America, in which the illustrations relate chiefly to the missionaries of Canada and the country between the St. Laurence and the Mississippi, including Jogues, etc.

1434 DAS NIBELUNGENLIED übersetzt von Marbach, roy. 4to. *fine woodcuts by Bendemann and Hübner; bound in crimson morocco super extra, the sides exquisitely gilt in Le Gascon's style, with a broad border of different design wrought in mosaic, upon alternating grounds of leather of various colours* *Leipzig*, 1840 8 8 0

The finest specimen in existence of modern German art-binding, executed to celebrate the fourth centenary of Typography.

1435 LUTHER. CATECHISMVS LUTHERI Lingua Svecico-Americana, 12mo. *engraved and printed titles, old calf* *Stockholm*, 1696 5 0 0

With Charles XI's monogram, crown, and wreath, stamped in gold on the sides, of larger size than the ordinary stamp. The crown has here two cherubs for supporters,—it has none in the ordinary stamp; and the interlaced CO are accompanied by the numerals X and I which form an integral portion of the monogram.

A map is found in some copies.

VIII. SPAIN.

1436 CARTA DE PREVILLEGIOS confirmados a los Monederos de Sevilla, sm. folio, MANUSCRIPT *on vellum, the first page illuminated with a large initial and an elegant floral border; wooden boards covered with leather, the arms of Castille painted on the sides within a stamped arabesque border* *Sevilla*, 1446 10 0 0

A highly interesting document, evolved as follows. The original charter (exempting the King's moneyers from rates and taxes) which is the nucleus, was granted by Don Fernando IV in 1310 (era 1348); it was recited and confirmed by Alfonso XI in 1327 (era 1365); this renewal recited and confirmed by Enrique II in 1375, and all embodied in a final form by Enrique III in 1391 at the Cortes de Madrit. The present MS. is a notarial transcript made at the request of the authorities in 1446 by the Escrivano publico of Seville, verified and signed by the Alcalde and others.—To the text of Enrique II's charter, the names of all the princes and nobility were separately added as each corroborating the grant, and it is curious to find amongst them "Beltran de Glaquin condestable de Francia vassallo del Rey" (Bertrand du Guesclin).

The binding is of the same date as the document, that is about 1446, and is, next to No. 841, the oldest example of its kind in the present catalogue.

CARTA DE FORAL, *bound at Lisbon, in* 1512—*see No.* 4.

1437 CAVALERIIS (Io. Baptista de) Vrbis Romæ Ædificiorvm illustrivm Reliquiæ, sm. folio, 50 *engravings; in the original Spanish binding, with arms of "Francisco Perez Cabrera i Bobadilla M. de Moia" in gold on sides* *Romæ*, 1569 12 12 0

This binding was done in Spain about 1580 for the Marques de Moya.

1438 **Paul V and the Venetians:** a collection of eight pieces bound in 1 vol. sm. 4to. *old red morocco, with the arms and device of the Count-Duke of Olivares, for whom it was bound about* 1625, *lettered* "Pro Ven var iv" 1606-07 2 16 0

With the motto F E I (Fortuna etiam invidente) and, round the shield, the initials A C G D D M M A H P P M I G P C L which stand for *Adunat comitatum, grandatum, ducatum, ducatum, marchionatum, marchionatum, arcis Hispalensis perpetuam præfecturam, magnam Indiarum cancellariam, primam Guzmanorum, lineam.* (The last G and C are transposed.)

CONTENTS.

Ad. illustrissimum Caesarem Baronium Cardinalem Epistola incerti auctoris, *s. l.* 1606—Paurmeisteri (Tobiæ) Epist. responsoria ad literas Joannis Marsilii, *Helmst. J. Lucius*, 1611—Sostegno delle Ragioni delli Signori Venetiani, per le quali sono scusati dalla resistenza che fanno alle censure del Pontefice, *Hanov.* 1606—Proclama di Lenoardo Donato Duce di Venetia, *a single broadside, ristamp. in Padova*, 1607—Proclama fatto per assecuration del Padre Paolo (*Venez.*), 1607—Frater Fulgentius Reverendissimis Archiepiscopis, etc. *a single broadsheet, Venet.* 1606—Missiva Principum Apostolorum Petri et Pauli, ex Germanico in Latinum conversa, *impressa in Monte Carpeio*, 1607—Persuasione brevissima di Zuane Mutti alli fedeli sudditi del dominio Veneto, 1607

1440 CAPITOLS DEL GENERAL del principat de Cathalvnya, comtats de Rossello, y Cerdanya, fets en les Corts . . . en lo Any MD.XCIX . . sm. 4to. *in the original red morocco binding, covered with rich gold tooling of wreaths and geometrical pattern, gilt and goffered edges Barcelona, Hierony Margarit*, 1630 8 10 0

The ornamentation of the binding is an attempt to imitate the works of Le Gascon before he began the pointillé manner. It is a creditable Spanish specimen.

1441 GONGORA I ARGOTE (Don Lvis de) OBRAS, 4to. **carefully written Manuscript,** *with photograph portrait added; a magnificent specimen of binding in blue morocco doublé with leather, inside and out covered with beautiful gold tooling in imitation of the work of the Eves, gilt edges* *Cordoba* (*about* 1660)

For an account of this important Manuscript and Extracts from it, see Archdeacon Churton's Gongora, London, Murray, 1862, vol. II. Appendix.

A note dated 1836 by F. Estrada at the end of the Tabla, specifies all the pieces which were missing in the printed edition.

The binding is a wonderful example of skill in a Spanish binder.

It is quite equal to the best Italian work of the time, that is about 1660.

1442 VILLENA. ARTE CISORIA o tratado del arte del cortar del cuchillo, que escrivio Don Henrique de Aragon, Marques de Villena (con un Estudio biografico, Bibliografia Critica y Apendices), sm. 4to. THICK PAPER, *woodcuts, red morocco, gilt edges, with the arms of Charles III of Spain in gold on sides* *Madrid*, 1766 4 4 0

1443 FEYJOO (Miguel) Relacion descriptiva de la Ciudad y Provincia de Truxillo del Peru, sm. folio, *portrait of Charles III, map and plans; the Dedication copy, in red morocco, gilt-edges, with the royal arms of Spain in gold on sides* *Madrid*, 1763 5 5 0

A good imitation of Derome le jeune.

1444 CASIRI Bibliotheca Arabico-Hispana Escurialensis, sive Librorum omnium MSS. quos Arabice compositos Bibliotheca Escurialensis complectitur, recensio, 2 vols. folio, *the royal dedication copy, red morocco gilt, with arms on sides* *Matriti*, 1760-1770 5 15 0

A good imitation of Derome le jeune, with a narrow lace pattern on the sides.

1445 CAULIN (Antonio) Historia coro-graphica natural y evangelica de la Nueva Andalucia provincias de Cumana, Guayana, y Vertientes del Rio Orinoco, 2 vols. folio, LARGE PAPER, *map, crimson morocco extra, gilt edges, the dedication copy to the King, with the royal arms on the sides* (*Madrid*), 1779 4 4 0

1446 CAÑIZARES (Joseph de) Don Juan de Espina en Madrid, comedia, sm. 4to. *old red morocco extra, borders of gold, with the arms of the Infante Don Antonio stamped on sides, gilt edges* (*about* 1775) 1 16 9

On the back of the title there is a stamp, showing the letters S. D. S. Y. D. A.

within a crowned wreath, and the same appears outside on the binding beneath the royal arms. Mr. Gibson-Craig read them as *Soy del Señor Ynfante Don Antonio.* Antonio Pascal was the fifth son of Carlos IV, born in 1755 ; brother of the better known Don Gabriel.

IX. ORIENTALIA.

1447 EAST INDIA COMPANY in the Seventeenth Century. DICTIONARY in *Persian, Hindustani, English, Portuguese,* sm. folio, *MS. on Oriental tinted paper compiled and written, probably at Surat, about* 1630, *for the use of the English factory ; in the original gilt binding with flowered and gilt ornamentation* (*? Surat about* 1630) 10 0 0

A curiosity of no small interest, and the first work of its kind ever compiled. The binder was of course a native. Figures of animals appear in relief in the centre and corner pieces.

1448 HAFIZ. Poems of Hafiz of Shiráz, *in Persian,* 8vo. *exquisitely written MS., every page bordered with gold and blue lines, and the first page beautifully illuminated, one preliminary page missing ; in the original fine binding with splendidly gilt sides, bearing rich floral patterns on a gold ground outside, and arabesques in gold on a black ground inside* A.H. 1089 5 5 0

Written, at Delhi probably, in the twenty-second year of Aurangzib, that is, about 1682. The binding, no less than the calligraphy, furnishes an apt illustration of the magnificence of the Mogul court.

1449 A PERSIAN WEDDING PROCESSION : the Bride and Bridegroom, attended by their friends and followers, some on horseback, some on foot, advancing to meet each other, gaily-dressed attendants letting off fireworks, and spectators looking on; *nearly* 100 *figures, with horses, mules, and bulls, beautifully drawn, painted, and illuminated, divided into two parts, each occupying one side of a roy. folio case intended to be used as covers of a book* *Persia, about* 1680-1700 21 0 0

A very fine example of Persian art, less delicate and finished than the Indian work of the seventeenth century, but incomparably freer and bolder in its character, and more natural in its design.—The lackered border of the paintings (which are 18½ inches by 12) bears distichs from a Persian poetic text.

1450 NUZHATU L'KULÚB: Description of the Globe and Universal History, *in Persian,* by HAMDU-LLAH AL-MUSTAUFI AL-KAZWINI, sm. folio, *well-written MS., the first three leaves supplied in a modern hand, three or four leaves in the middle deficient, and one missing at the end; with three maps, namely, a full-page one of Persia, Central Asia, and Northern India, a small one with Mekka as the centre of a circle, and a full page one of Europe, Asia, and Africa; in a handsome Persian binding, painted with flowers inside and outside* *Sec. XVI* 5 0 0

The binding is probably a work of the last century.

1451 FIRDAUSI, SHAH-NAMAH, *in Persian,* 2 vols. in 1, folio, *MS. elegantly written within gold and coloured lines, with four illuminated opening-pages and* 19 *beautiful* **Miniatures** *of unusual excellence and finish; in an Indian binding, rebacked, the sides entirely covered with gold, on which the ornamental pattern of interlacements and arabesques stands out in relief; enclosed in a European morocco case* *Sæc.* XVIII 100 0 0

The work—both as to binding and to writing—was executed perhaps at Dihli in the first half of the last century. The careful painting and artistic finish of the miniatures make this a precious volume—very unlike the ordinary type of Indian illustrated Shah-namahs. They look like pictures on ivory.

1452 PTOLEMY'S ALMAGEST, *in Arabic,* by Nasir-u d-din Tusi, sm. folio, *finely written MS. with numerous astronomical tables in red and black, every page decorated with gold ; in an Indian binding richly ornamented all over the sides with floral patterns entirely in gold* *About* 1800 10 0 0

1453 SADI'S Works, *in Persian,* sm. folio, *fine MS. delicately written on papers of various tints, within bordering gold lines ; with* 6 *illuminated pages;*

in a beautifully decorated modern Persian binding, with figures painted on each cover
Mohammad Sadik son of Yusuf Mazandarani, A.H. 1242 (1826) 10 10 0

Between the Gulistan and the Bustan, the Zubdat-ul-'Arifin of another poet, Abu Isma'il al Ansari, is copied into the volume as though it formed part of Sadi's works

1454 PERSIAN CALLIGRAPHY. Specimens of exquisite writing, extracts from the poets, within painted and illuminated borders of the most delicate and charming style, mostly written by Shah Mohammad al Meshhedi (about the middle of the sixteenth century); *illustrated in modern India with fine Miniatures and portraits (of ancient heroes and modern princes) folded within illuminated book covers sparkling with grained gold and bright with flowered borders, having as centre-pieces an Indian copy of some Spanish or Italian picture of the* Virgin and Child; *in a case* *Meshhed*, 1560—*North India*, 1830 16 16 0

This is an extraordinary combination of elements; but every portion is fine.

1455 PERSIAN PAINTINGS. A set of 24 large MINIATURES, *apparently representing Fath Ali and the members of his family and his court, painted in Persia by a native artist, on a succession of attached leaves, folding into small folio shape, within richly lackered covers, painted inside with flowers, and having on the outer sides two distinct general pictures of the Shah and his court; in a bag* *? Isfahan, about* 1820 20 0 0

A splendid example of modern Persian art.

X. SUPPLEMENT OF OMISSIONS

from the preceding classes.

1456 SENECÆ (*sic*) Tragœdiæ, sm. 8vo. *choice copy in the original Venetian red morocco, gilt tooled sides, gilt gauffered edges*
Venetiis in ædibus Aldi, etc. 1517 7 15 0

A very tall copy measuring 161 millim. The tooling on the sides is in a quaint Venetian pattern in panels of gold lines, with four circles down the middle with a star in the centre of each. The bands on the back are alternately thick and thin, with gold lines on them.

1457 MARMITTA. Rime di M. Giacomo Marmitta Parmegiano, sm. 4to. *fine copy in the original dark red morocco, richly gilt on the sides and bearing inscriptions within an interior pattern of crescents and fleurs-de-lis; gilt edges* *Parma, Seth Viotto*, 1564 10 10 0

The words on the sides combine into a verse, as follows:

Ove havera virtu suo albergo fido
Ben che basso ed humil venir m' affido.

1458 NAUIS STULTIFERE COLLECTANEA. Ab Iodoco Badio Ascensio vario carminũ genere . . conflata, sm. 4to. *with* 115 *remarkable woodcuts; in a beautiful binding executed for Henri II and Diane de Poitiers, old calf, with a Grolieresque pattern on the sides, an interlaced design forming the outer frame, the spaces filled with wreathing gold lines and fleurons, and centre-pieces in gold, that on the upper side being a medallion portrait of Henry II, and that on the lower a medallion impressed with the monogram of DHD and the motto* OMNIVM VICTOREM VICI; *edges gilt and goffered, and the back in excellent preservation with a distinct ornamental pattern in gold; in a red morocco case*

On title: the mark of E I G de Marnef, and the imprint. *Venundatur Parisiis . . in edibus Ascensianis.* At end: *Ex officina nostra in Parrhsiorũ academia . .* 1507 96 0 0

A very charming example of rich decorative work, worthy of Grolier's best time.

1459 SENECÆ (L. Annæi) Opera, 3 vols. 12mo. *engraved title with Seneca in the bath, in the contemporary French red morocco extra, gilt edges*
Paris. 1637 1 10 0

A pretty book bound about 1640, in a modified imitation of Le Gascon's style

1460 PINTO (Fernan Mendez) Voyages advantvrevx . . tradvits . . par le Sieur Bernard Figvier, sm. 4to. *old French red morocco extra, gilt and marbled edges* *Paris*, 1645 4 4 0

Bound by Boyer about 1690, and a very fine example of his work.

1461 BENARD (Nicolas) LE VOYAGE DE HIERVSALEM . et avtres lievx de la terre . . . sm. 8vo. *beautiful portrait, and engraved title; very fine copy in old French red morocco extra, gilt edges, the back decorated with circles and palm-branches* *Paris*, 1621 20 0 0

Bound by Boyer about 1690. The back is bandless, and of an unusual style of ornamentation.

1462 PSALTERIUM DAVIDIS (et Libri Sapientiales), Ad Exemplar Vaticanum Anni 1592, 12mo. 129½ *mill., title engraved, fine copy in citron morocco extra, gilt edges, by Padeloup, from the Lamoignon Collection, rare* *Lugduni, Apud Joh: et Dan: Elsevirios*, 1653 10 0 0

1463 ROBORTELLI (Francisci) de historica facultate disputatio . . . 12mo. *very fine copy in red morocco extra, gilt edges* *Florent. Laurent. Torrent.* 1548 1 16 0

Bound in Padeloup's style about 1740,

1464 PERONDINI (Petri) MAGNI TAMERLANIS Scytharvm imperatoris vita . . 12mo. *fine copy in red morocco extra, gilt edges, full gilt back, by Padeloup* *Florentiæ*, 1553 1 16 0

1465 BENDINELLII (Antonii) P. Cornelii Scipionis Aemiliani Africani Minoris Vita . . 12mo. *fine copy in red morocco extra, gilt edges, by Padeloup* *Florent. Laurent. Torrent.* 1549 2 10 0

1466 GEOPONICORUM, sive de Re Rustica libri XX, *Græce et Latine* . . indices adjecit Pet. Needham, sm. 8vo. *red morocco super extra, gilt edges, by J. A. Derome, with Miss Currer's bookplate* *Cantabrigiæ*, 1704 2 16 0

1467 [HOLBERG] KLIMII (Nicolai) Iter subterraneum, 12mo. 4 *curious plates, fine copy in blue morocco extra, gilt edges, by J. A. Derome, from the Beckford library* *Hafniæ*, 1741 2 10 0

The book is of the same class of fiction as Gulliver's Travels, and was written by Ludwig von Holberg, the Danish poet.

1468 ROCCA DE CAMERINO (M. Angelo) Osservationi intorno alle Bellezze della Lingva Latina, 12mo. *fine copy, blue morocco extra, vellum fly-leaves*, UNCUT *In Venetia*, 1590. *Presso Aldo.* 8 8 0

1469 TASSO. GODFREY OF BOVLOGNE: or the Recouerie of Iervsalem. Done into English Heroicall verse, by EDWARD FAIREFAX, sm. folio, *portrait by Pass inserted, morocco, with the arms of Orleans on sides, gilt edges* 1624 2 10 0

Bound apparently for Louis Philippe, while he was still Duke of Orleans, by Thouvenin (about 1825).

1470 MORISOT. Clavdii Bartholomæi Morisoti PERVVIANA, 4to. *red morocco super extra, gilt edges, by Chambolle-Duru* *Divione*, 1645 3 3 0

An historical romance in which the author relates, under the name of Peruvians, the history of the disputes of Cardinal Richelieu with Mary de Medicis and Gaston d'Orleans.

1471 ZANCLAII (Parthenii) Cittadinvs maccaronice metrificatvs, 12mo. *fine copy in olive morocco extra, gilt edges, by Chambolle-Duru* *Messanæ, Iacob. Matthæi*, 1647 3 3 0

1472 REUXNER. THURNIERBUCH, Das ist: Warhaffte eigentliche vnd kurze Beschreibung von Anfang, Vrsachen, Vrsprung, vnd Herkommen der Thurnier . . 2 vols. in 1, sm. folio, *numerous beautiful woodcuts by Jost Amman, fine copy in crimson morocco extra, gilt edges, by Trautz-Bauzonnet, with the Yemeniz exlibris, and the Seillière arms on the sides* *Franckfurt am Mayn*, 1579 8 10 0

1473 APOLLONII RHODII Argonavticorvm libri iv, (*Græce et Latine*,) ab Jeremia Hoelzlino in Latinum conversi . . sm. 8vo. *fine copy in red morocco extra, gilt edges (by Roger Payne and R. Wier)* *Lugd. Bat. Elzevir.* 1641 3 3 0

1474 AUGUSTINI (D. Aurelii) *Hippon. Episcopi* Libri XIII Confessionum . . . emendati . Opera et Studio R. P. H. Sommalii, 18mo. 132 *mill., engraved title, fine copy in red morocco, gilt edges, by Payne and Wier* *Lugduni, apud Danielem Elzevirium*, 1675 10 10 0

Printed in Leyden, by the widow and heirs of Jean Elzevier, for Daniel. "Cette édition des Confessions de St. Augustin, la seule que les Elzevier aient donnée de ce livre, est jolie et très recherchée."—*Willems.*

1475 ERASMI Roterod. (Des.) Colloquia nunc emendatiora, in 2 vols. 18mo. 133 *mill., title engraved, fine copy in red morocco, gilt edges, by Payne and Wier* *Lugd. Batavorum, Ex officina Elzeviriana*, 1643 8 8 0

1476 ——— the same, thick 18mo. 133½ *mill., portrait added, fine copy in red morocco, gilt edges, by Payne and Wier* 1643 7 7 0

1477 ERASMUS. Adagiorum D. Erasmi Roterodami Epitome, thick 18mo. 137 *mill., red morocco, gilt edges, by Payne and Wier* *Amst. apud Ludovicum Elzevir.* 1650 4 0 0

1478 AULI GELLII Noctes Atticæ, stout 18mo. 132 *mill., engraved title, red morocco extra, gilt gauffered edges, by Payne and Wier* *ib.* 1651 4 4 0

"Edition fort jolie et qui passe pour très correcte."—*Willems.*

1479 PLINII SECVNDI (C.) Historiæ Naturalis Libri XXXVII, *title engraved*, 3 vols. 18mo. 127 *mill., fine copy in red morocco, gilt edges, by Payne and Wier* *Lugd. Bat. ex officina Elzeviriana*, 1635 6 0 0

1480 SCHURMAN. Nobiliss. Virginis Annæ Mariæ à Schurman, Opuscula Hebræa, Græca, Latina, Gallica. Prosaica & Metrica, 12mo. 154 *mill., portrait, fine copy in red morocco, gilt edges, by Roger Payne and R. Wier* *Lugd. Batavor. ex Officina Elseviriorum*, 1648 10 10 0

The portrait, drawn and engraved by the authoress, is often missing.

1481 TACITVS (C. Corn.) ex I. Lipsii editione cum Not. et emend. H. Grotii, 12mo. 129 *mill., fine copy in red morocco, gilt edges, by Roger Payne and R. Wier, from the Syston Park library* *ib.* 1640 5 5 0

1482 VIRGILIUS, THICK PAPER, *Venetiis in ædibus Aldi, etc.* 1527—Poëtæ tres egregii nunc primum in lucem editi, Gratii, q. Augusto Principe floruit, de nenatione Lib. I. P. Ouidii Nasonis Halieuticôn liber acephalus, etc. *Venetiis, in ædibus hæredum Aldi, etc.* 1534—2 vols. in 1, 12mo. *large fine copies in red morocco, gilt edges, by Roger Payne and R. Wier (the anchor added on sides)*, RARE 1527-34 20 0 0

1483 VIRGIL. Pub. Virgilii Maronis Opera, 18mo. 129 *mill., engraved title, red morocco, gilt edges, by Payne and Wier, rare* *Lugd. Batavorum, apud Abraham Elzevirium*, 1622 6 6 0

1484 VLITII (Iani) Venatio Novantiqua (Gratius, Nemesianus et Calpurnius), 18mo. 133½ *mill., engraved title, fine copy, red morocco, gilt edges, by Roger Payne and R. Wier* [*Lugd. Bat.*] *Ex Officina Elzeviriana*, 1645 4 0 0

1485 WILSON'S (W.) Thirty-four Water-colour Drawings of Remains at Melrose, Dryburgh, Jedburgh, and other places in Scotland made famous by Sir Walter Scott, oblong 4to. *red morocco extra, with joints, silk linings, gilt edges, by Hering (with his ticket), from the library of George IV, with his arms on the sides* *About* 1820-22 10 10 0

These drawings are taken from the most beautiful examples of ancient Scottish Architectural Carvings extant in the Abbeys of Melrose, Jedburgh, Pluscarden, and Kelso, the High Church of Edinburgh, Glasgow Cathedral, and Linlithgow Palace. They were made for a picture painted for Colonel Rutherford of Egerston.

1486 THOROTON'S HISTORY OF NOTTINGHAMSHIRE, republished with large additions by John Throsby, 3 vols. roy. 4to. LARGE PAPER, *fine impressions of the plates, very fine copy in smooth red morocco extra, by Walther, from Sir Colt Hoare's library* 1790-91 45 0 0

1487 HOMER. THE WHOLE WORKS OF HOMER, *engraved title and engraved dedication to the memorie of Prince Henrye.* The Iliads of Homer, Prince of Poets . . . Donne according to the Greeke, by Geo. Chapman, *engraved title by Hole, n. d.* (1611)—Homer's Odysses, translated by Geo. Chapman, *with the engraved and printed titles, Rich. Field for Nathaniell Butter, n. d.* (1615)—Batrachomyomachia, Hymn and Epigrams, translated by G. Chapman, *without title* (1613)—together 3 vols. in 1, sm. folio, *fine copy in red morocco extra, gilt edges, by Mackenzie* (1611-15) 36 0 0

1488 HODGSON (J.) HISTORY OF NORTHUMBERLAND, in three parts, with the first part undertaken by the Society of Antiquaries of Newcastle-upon-Tyne, 7 vols. 4to. *portrait and plates, beautiful copy in maroon russia super extra, gilt edges, by Bedford* *Newcastle-upon-Tyne*, 1820-58 52 10 0

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